







MUSIC

12 MAR. 98


12. NOV 11

HAMPSHIRE COUNTY LIBRARY









Digitized by the Internet Archive  
in 2024



**GAETANO DONIZETTI**

**DON PASQUALE**

*A Comedy in 3 Acts*

by

**Giovanni Ruffini**

*English Version by*

**Phyllis Mead**

*1st Performance — Teatro Italiano, Paris —*

*January 3, 1843*

**Franco Colombo, Inc.**

**New York**

GAETANO DOMINELLI

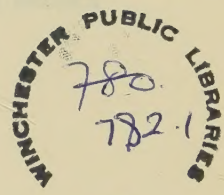
DOV PASQUALE

P100111904

63258

782.1

63258



P100111904  
C001396691



## ***Characters***

DON PASQUALE ..... *Bass*

ERNEST, His Nephew ..... *Tenor*

DR. MALATESTA ..... *Baritone*

NORINA ..... *Soprano*

NOTARY ..... *Bass*

Servants and Maids

A Butler, a Hairdresser, a Milliner

*The Action takes place in Rome.*





# ***Index***

## *Page*

- 1 Ouverture

### **ACT ONE**

- 8 Son nov'ore (*Nine o'clock*)—MALATESTA, DON PASQUALE.  
24 Prender moglie! (*Getting married!*)—DON PASQUALE, ERNEST.  
43 So anch'io la virtù magica (*I know how much a glance can do*)—NORINA.  
48 Pronta io son (*I'll play the part*)—MALATESTA, NORINA.

### **ACT TWO**

- 75 Cercherò lontana terra (*I shall find some distant country*)—ERNEST.  
84 Via, da brava (*Don't be frightened*)—DON PASQUALE, MALATESTA, NORINA.  
93 Fra da una parte, et cetera . . . (*Party of the first part, et cetera*)—DON PASQUALE, MALATESTA, ERNEST, NORINA.

### **ACT THREE**

- 151 I diamanti, presto, presto (*Bring the bracelet and the bonnet*)—CHORUS.  
155 Signorina, in tanta fretta (*You are leaving in quite a flurry*)—DON PASQUALE, NORINA.  
173 Qualche nota di cuffie (*Here's a bill from her seamstress*)—DON PASQUALE.  
175 Che interminabile andirivieni! (*Whoever saw such a battling and bustling?*)—CHORUS.  
186 Cheti, cheti, immantinente (*Softly, softly we will hasten*)—DON PASQUALE, MALATESTA.  
206 Com'è gentil (*How soft and light*)—Serenade—ERNEST.  
214 Tornami a dir che m'ami (*Only to know you love me*)—Nocturne—ERNEST, NORINA.  
217 Rondò and Finale.





# DON PASQUALE

Comedy in Three Acts

by

Giovanni Ruffini

GAETANO DONIZETTI

English Version by Phyllis Mead

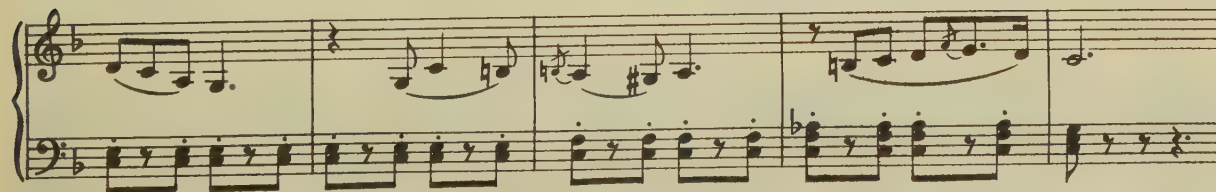
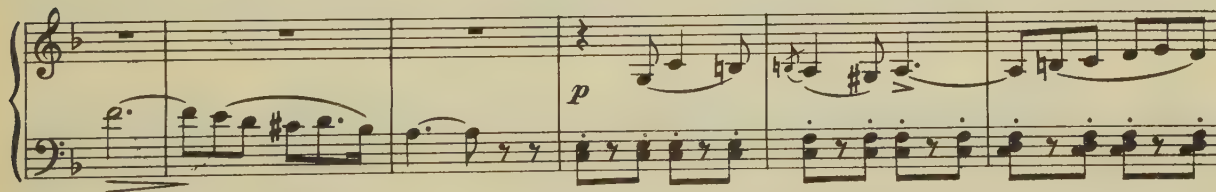
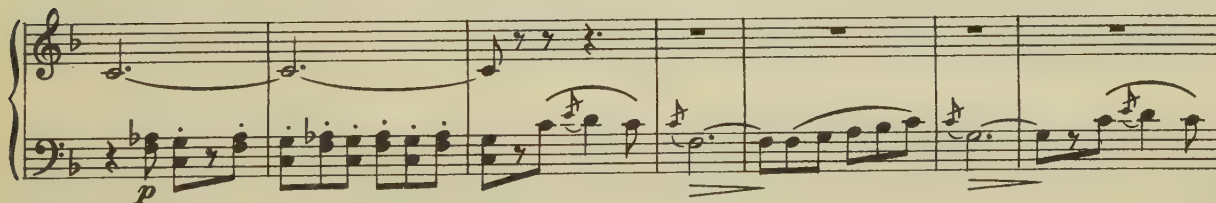
## Sinfonia

**Allegro**



**Andante**

*dolce*



© Copyright 1955 by Phyllis Mead

N.Y. 2419-231

© Copyright 1965 by Franco Colombo, Inc., New York

**1**

**2.**

*rall.* *p* **Poco più**

**3.**

*f*

**2 Moderato**

*p leggero e stacc.*

*f* *p*

*rall.*

*a tempo* *sf calando*

This page of musical notation consists of seven systems, each with a treble and bass staff. The key signature is D major (two sharps) and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The first system features a piano (*p*) dynamic in the bass staff and a forte (*f*) dynamic in the treble staff. The second system includes a *staccato* marking in the treble staff. The third system has a piano (*p*) dynamic in the bass staff. The fourth system is marked **3 Poco più** and begins with a forte (*f*) dynamic in the bass staff. The fifth system features a *sf* (sforzando) marking in the bass staff. The sixth system continues the musical development. The seventh system concludes the page with a final chord in the bass staff.



Musical score for piano, featuring six systems of staves. The notation includes various dynamics (p, f, cresc., fp, rall., poco) and tempo markings (a tempo, Più allegro, calando). The key signature is D major (two sharps).

System 1: Dynamics *f* and *p*.  
 System 2: Dynamics *p*, *cresc.*, and *fp rall. poco*.  
 System 3: Marking **4** *a tempo*, dynamics *p* and *f*.  
 System 4: Dynamics *f* and *p*.  
 System 5: Dynamics *f* and *p*.  
 System 6: Dynamics *f* and *p*, marking *calando*.  
 System 7: Marking **5** *Più allegro*, dynamics *p cresc. a poco a poco* and *f*.

This musical score is for a piano piece, likely in the key of D major (two sharps). It consists of two systems of staves, each with a treble and bass clef. The first system is marked with a box containing the number '6'. The second system is marked with a box containing the number '7'. The tempo/mood is indicated as 'Più stretto' at the top right. The score features various dynamics including *ff* (fortissimo), *p* (piano), and *f* (forte). The notation includes eighth and sixteenth notes, chords, and slurs. The piece concludes with a double bar line at the end of the second system.



First system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The music features a complex, rhythmic pattern in the bass line with many beamed sixteenth notes. The treble line has chords and some melodic fragments. A dynamic marking *p* (piano) is present in the treble staff.

Second system of the musical score. It continues the grand staff notation. A box containing the number 8 is followed by the tempo marking *a tempo*. The word *rall.* (rallentando) is written above the bass staff. The dynamic marking *p stacc. e legg.* (piano, staccato, and leggiero) is written below the bass staff.

Third system of the musical score. It continues the grand staff notation. A dynamic marking *f* (forte) is written above the bass staff, and a *p* (piano) marking is written below the bass staff.

Fourth system of the musical score. It continues the grand staff notation. A dynamic marking *f* (forte) is written above the bass staff.

### 9 Poco più

Fifth system of the musical score, starting with the section header "9 Poco più". It consists of a grand staff. A dynamic marking *p* (piano) is written above the bass staff.

### Più allegro

Sixth system of the musical score, starting with the section header "Più allegro". It consists of a grand staff. A dynamic marking *f* (forte) is written above the bass staff.

Seventh system of the musical score. It consists of a grand staff. A dynamic marking *f* (forte) is written above the bass staff.

10  
Piu allegro

This musical score is for a piece in G major, indicated by two sharps (F# and C#) in the key signature. The tempo is marked 'Piu allegro'. The score consists of 10 measures, numbered 10 through 19. The notation is arranged in three systems, each with a grand staff (treble and bass clefs). The first system (measures 10-13) features a forte (f) dynamic. The melody in the treble clef is characterized by eighth-note patterns and slurs. The bass clef provides a steady accompaniment with eighth-note chords. The second system (measures 14-17) continues the melodic and harmonic development. The third system (measures 18-19) concludes the section with a final chord in the treble clef and a sustained bass line. The overall texture is dense and rhythmic, typical of a lively piano piece.



## Act I

## No. 1

## Introduction

SCENE I—A room in Don Pasquale's house. In front, a large door; smaller one at the sides leading to other rooms.

**Moderato**

*p*

*calando*

11

DON PASQUALE (walking up and down with his watch in his hand)

*p*

Son no-v're;  
Nine o'-clock;

*p*

di ri - tor - no il Dot - to - rees - ser do - vri - a.  
Time that Doc - tor Mal - a - tes - ta was re - turn - ing.

## DON PASQUALE

12

(listening)

Zit-to!...  
*Lis-ten!*par-mi...  
*Lis-ten!*

è fan-ta - si - a... for se il ven-to che sof - fiò.  
*I was mis - ta - ken... I was sure I heard a knock.*

Che boc-con di pil - lo - li - na, ni - po - ti - no, vi pre - pa - ro!  
*When my neph-ew gets a no-tion of the plan that I am making,*

*simile*

vo' chia-mar-mi don So - ma-ro, vo' chia-mar-mi don So - ma-ro se ve - der non ve la  
*Of the plan that I am mak-ing And the step that I am tak-ing, It will give him quite a*

fo, vo' chia-mar-mi don So - ma-ro, vo' chia-mar-mi don So - ma-ro se ve - der non ve la  
*shock. Yes, the plan that I am mak-ing And the step that I am tak-ing will be quite a sud-den*

E per-mes - so?  
May I en - ter?

fo.  
shock.

A - van - ti, a - van - ti.  
Come in, sir, come in, sir.

*p*

Zit - to, con pru-  
Pa-tience! What's the

Dun-que?  
Now then?

*p*

*sim.*

den - za.  
hur-ry?

Si tro-  
Why, of

Io mi strug-go d'im-pa - zien - za. La spo - si - na?  
I am eat-en up with wor - ry. Did you see her?

## Allegro moderato

vò.  
course.

(Che bab-  
What a

Be - ne - det-to!  
Heav-en bless you!

ah, be - ne - det - to!  
You've real-ly found her!

*p*



M

bio - ne! che bab - bio - - - - - nel)  
 doo - dy! What a doo - - - - - dy!)

M

Pro-prio quel-la che ci vuo-le,  
*It was hand-led ver-y neat-ly,*

pro-prio quel-la che ci vuo-le. A - scol -  
*it was hand-led ver-y neat-ly. I'll des -*

*p rall. un poco*

M

ta - te, in due pa - ro - le il ri - trat - to — ve ne fo.  
*cribbs her to you com - plete-ly If you'll on - ly — lend an ear.*

DON PASQUALE

Son tut -  
 I am

M

U - di - te.  
*Be still, then.*

P

t'oc - chi, tut - t'o - rec - chie, mu - to, at - ten - to au - dir vi sto.  
*all on - pins and nee - dles, I can scarce-ly wait to hear.*



## 14 Larghetto cantabile

(with enthusiasm)

M

Bel - la sic-co - me un an - ge - lo  
Fair as the fair - est an - gel

*p stacc.*

M

in ter - ra pel - le - gri - no, fre - sca sic-co - me il  
In all her heav'n - ly bright - ness, Sweet as the scent of

M

gi - glio che s'a-pre sul - mat - ti - no,  
ro - ses, Pure as the lil - ies white ness,

M

oc - chio che par - lae ri - de, sguar - do che i cor con -  
Lips that are soft and ten - der, Arms that in - vite sur -

*accel.*

M

qui - de, chio - ma che vin - ce l'e - ba - no, sor -  
ren - der, Hair like the gleam of e - bon - y, And

*dolce*

M *ri - so in - can - ta - tor, sor - ri - so in - can - ta - tor.*  
*mag - ic is in her eyes, Her dark and love - ly eyes.*

**DON PASQUALE**

*Spo - sa si -*  
*My bride to*

**Poco più**

P *mi - le! oh giu - bi - lo! non ca - pei in pet - to, in pet - to!*  
*be! What joy my fu - ture holds in store! Oh tell me*

P *cor.*  
*more!*

*fp rall.* *a tempo*

**[15] Tempo I**

**Dr. MALATESTA**

*Al - main - no - cen - te, in - ge - nu - a,*  
*Ah what en - chant - ing in - no - cence!*

*che sè me - de - smai -*  
*What sweet and pure e -*

M *gno - ra, mo - de - stia im - pa - reg - gia - bi - le, bon -*  
*mo - tion! A maid - en of such mo - de - sty is*

M *tà \_\_\_\_\_ che vin - na - mo - ra. Ai mi - se - ri pie -*  
*worth \_\_\_\_\_ a life's de - vo - tion. Kind to the poor and*

M *to - sa, gen - til, dol - ce, a - mo - ro - sa, \_\_\_\_\_ il ciel l'ha fat - ta*  
*low - ly, De - vout, yet - not too ho - ly, \_\_\_\_\_ Ah, what a hap - py*

M *na - sce - re per far be - a - toun cor, be - a - to un cor, il ciel l'ha fat - ta*  
*man hell be, who wins so rare a prize, who wins so rare a prize. Oh, what a hap - py*  
**DON PASQUALE**

*Oh giu - bi - lo!*  
*Oh joy!*



M na-sce-re per far be-a-to un cor, per far be-a-to un cor, il ciel l'ha fat-ta  
 man he'll be to capture such a prize, to win so rare a prize. Ah, what a hap-py

P oh giu-bi-lo!  
 Oh joy!

Ah!  
 Ah!

*f* *ff* *rall.*

M na-sce-re per far be-a-to, be-a-  
 man he'll be who can win such a prize,

*p*

16

Moderato

M to, per far be-a-to un cor. A-gia-ta, o-  
 Oh what a hap-py man he will be. DON PASQUALE Have breed-ing and

Fa-mi-glia?  
 Her peo-ple?

*Moderato*  
*p*

M ne-sta.  
 mon-ey. Ma-la-te-sta.  
 Ma-la-te-sta.

P Il no-me?  
 Her name? Sa-rà vo-stra pa-  
 Is she a



(pointedly)

Allegro

M *Al-la lon-ta-na un po. È mia so-rel-la.*  
*Yes, in a man-ner, she is. She is my sis-ter.*

P *ren-te? Vo-stre pa-ren-te?*  
*re-la-tive? And what re-la-tion?*

*Allegro*  
*ff*  
*Oh, Ah,*

P *gio-ja! E quan-do di ve-der-la, quan-do mi fia con-*  
*per-fect! And when am I to meet her? When will you in-tro-*

*p*

Dr. MALATESTA

*Sta-se-ra sul cre-pu-sco-lo.*  
*I'll bring her here this e-ven-ing.*

P *ces-so? Sta-*  
*duce me? This*

*f*

P *se-ra? A-des-so, a-des-so, per ca-ri-tà, Dot-to-re! per ca-ri-tà, Dot-*  
*even-ing? Go get her this mo-ment! Oh, I am so de-light-ed! Oh, I am so de-*

*p*

M *Fre-na-te il vo-stro ar-do-re, fre-na-te il vo-stro ar-do-re, que-ta-te-vi, cal-*  
*You must not get ex-cit-ed, you must not get ex-cit-ed, con-trol your-self, I*

P *to-re!*  
*light-ed!*

*simile*

M *ma-te-vi*  
*beg of you.* *Fre-na-te il vo-stro ar-do-re*  
*You must not get ex-cit-ed.*

P *Ah, per ca-ri-tà, Dot-to-re!*  
*Oh, but I am so de-light-ed!* *Ah, Dot-tor, per ca-ri-*  
*Now let's have no more de-*

*a piacere*

M *Fra po-co qui ver-rà.*  
*I'll soon be on my way.* *Pre-pa-*  
*Go and*

P *tà!*  
*lay.* *Da-ve-ro?*  
*You prom-ise?*

*f*

## 17 Vivace

M  
ra - te - vi  
dress your-self.

P  
e ve la por-to  
I will be on my  
qua.  
way. (embraces him)  
Oh ca - ro!  
Oh thank you!

*Vivace*  
*p cresc. poco a*

M  
ma - te - vi.  
trol your-self.

P  
Ma - di - te...  
But lis - ten...  
Oh ca - ro!  
My friend!

*poco*

Non fiat a - te...  
No de - lay - ing!

M  
ma...  
but...

P  
se...  
Wait.

Non c'è ma, non c'è ma, cor - re - te, cor - re - te, o ca - sco mor - to  
It is late, it is late, and hur - ry, get go - ing, for I can hard - ly

*f*

P  
qua.  
wait.

Ah!  
Ah!



## 18 Vivace

*p*

Ah!— un fo-co in - so - li - to mi sen-to ad - dos - so, o - mai re - si - ste - re io più non  
 Ah!— *Something is mak - ing me bold - er and strong - er, Something I can - not re - sist an - y*

*p a tempo*

*p*

pos - so. Dell' e - tà vec - chia scor - do i ma - lan - ni, mi sen - to gio - vi - ne, co - me a ven -  
 long - er, *Some - thing has made me hand - some and clev - er, E - ven more hand - some and dash - ing than*

*p*

t'an - ni. Deh! ca - ra af - fret - ta - ti, vie - ni, spo - si - na! Ec - co, di bam - bo - li mez - za doz -  
 ev - er. *Come, dear - est bride to be, Now that I've found you; I see our fam - i - ly Gath - er - ed a -*

*cresc. poco a poco*

*p*

zi - na già veg - go na - sce - re, già veg - go cre - sce - re, a me d'in - tor - no  
 round you. *I'll be so proud of them, There will be a crowd of them; Three lit - tle girls and*

*f p*



P

veg-go scher-zar,      veg-go già na-sce-re, veg-go già cre-sce-re, a me d'in-tor-no  
*three lit-tle boys.      Dad-dy will sing to them, dad-dy will bring to them can-dies and dolls and*

P

veg-go scher-zar.      Vie-ni, vie-ni,  
*wag-ons and toys.      Come, my dar-ling!*

P

chè un fo-co in-so-li-to mi sen-to ad-dos-so,      o ca-sco mor-to  
*Some-thing is mak-ing me bold-er and strong-er,      I can-not bear to*

19

P

qua.      Ah!  
*wait.      Ah!*

*p*

un fo-co-jin - so - li-to mi sen-to ad-dos - so, o - mai re - si-ste-re io più non pos - so.  
*Something is mak-ing me pleas-ant and mel-low, Something has made me a deuce of a fel-low.*

*p*

Del-le-tà vec-chia scor-do-i ma - lan - ni, mi sen-to gio-vi-ne co-me a ven-t'an - ni.  
*No one can tell me mar-riage is risk-y, not when I'm feel-ing so chip-per and frisk-y.*

*p*

Deh! ca-ra af-fret-ta-ti, vie-ni, spo-si - na! Ec-co, di bam-bo-li mez-za doz-zi - na  
*Oh, love-ly bride-to-be, now that I've found you, I see our fam-i-ly gathered a-round you.*

*cresc.*

*cresc. poco a poco*

*p*

già veg-go na - sce-re, già veg-go cre - sce-re a me d'in - tor - no veg-go scher-  
*Dad-dy will sing to them, dad-dy will bring to them po-nies and guns and lac-es and*

*f p*

zar, veg-go già na-sce-re, veg-go già cre-sce-re, a me d'in-tor - no veg-go scher-  
 pearls. *I'll be so proud of them, there will be a crowd of them; Three lit-tle boys and three lit-tle*

**[20] Più mosso**

zar. Deh! vie-ni, af-fret - ta-ti, bel-la spo-si - na! Già, già di  
 girls. *Beau-ti-ful bride-to-be, Now that I've found you, there will be a*

bam-bo-li mez-za doz-zi - na a me d'in-tor - no veg -  
 fam-i-ly gath-ered a-round you, Dad-dy will bring them all

go scher-zar. Deh! vie-ni, af-fret - ta-ti, bel-la spo-si - na! Già, già di  
 kinds of toys. *Beau-ti-ful bride-to-be, Now that I've found you, There will be a*



*P*

bam - bo - li mez - za doz - zi - na a me d'in - tor - no veg  
*fam - i - ly gath - ered a - round you. Dad - dy will bring them all*

*P*

go scher-zar, a me d'in - tor - no veg-go scher-zar, a me d'in -  
*kinds of toys; Three lit-tle girls and three lit-tle boys, three lit-tle*

*P*

tor - no veg-go scher-zar, a me d'in - tor - no veg  
*girls and three lit-tle boys, three lit-tle girls and three*

*P*

go scher-zar.  
*lit - tle boys.*

## Recitative and Duet

## DON PASQUALE

Son ri - na - to. Or si par - liai ni - po - ti - no.  
*What a fu - ture! Now I'll break it to my neph - ew.*

*Recitative*

*p*

(looking off-stage) **Andantino**

A fa-rei! cer-vel-li - no ve-da che si gua-da-gna. Ec-co-lo ap-pun-to.  
*I'll show that lit-tle pup-py what his con-duct has cost him. Ah, there he is.*

## SCENE III

Giun-ge - te a tem-po. Sta-vo per man - dar-via chia-ma - re. Fa - vo -  
*A time-ly meet-ing. I was just in - tend-ing to call you. Please be*

ri - te. Non vo' far-vi un ser-mo-ne, vi do-man-doun mi-nu-to d'at-ten-zio-ne. E  
*seat-ed. This will not be a ser-mon, but I want you to give me your at-ten-tion. Now*

*p*

P

ve-ro o non è ve-ro che, sa-ran-no due me-si, io vof-fer-si la man d'u-na zi-tel-la  
*have I or have I not, sir, for the past many weeks, been ad-vis-ing your mar-riage to a la-dy,*

ERNESTO

E ve-ro.  
*You have, sir.*

P

no-bi-le, ric-ca e bel-la? Pro-met-tendo-vi per giun-ta un bel-l'as-seg-na-men-to, e al-la mia  
*Beau-ti-ful, charming and wealthy? Did I of-fer as a bo-nus a gen-er-ous al-lowance and at my*

E

E ve-ro.  
*You did, sir!*

P

mor-te quan-to pos-sie-do? Mi-nac-cian-do, in ca-so di ri-fiu-to, di-se-re-  
*death All of my fortune? Did I warn you that if you should de-cline it, I would dis-*

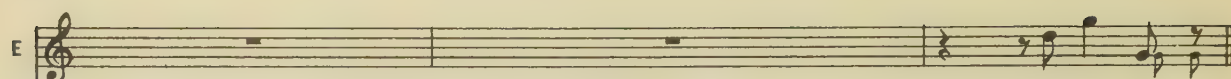
E

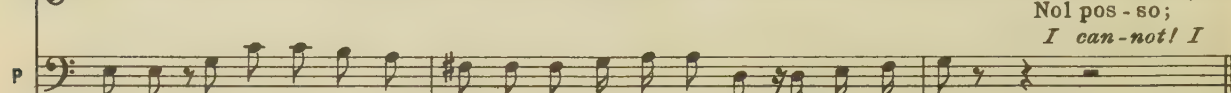
(sighing)  
 È ve-ro.  
*You warned me.*

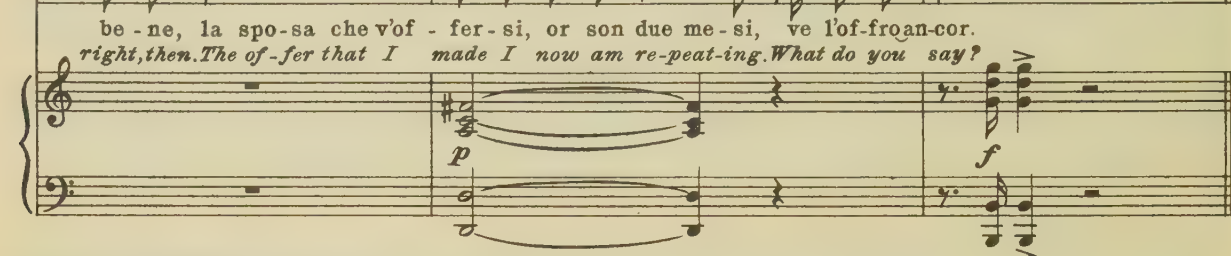
P

dar-vi, e a tor-vi ogni spe-ran-za, am-mo-gliar-mi, se è d'uo-po? Or  
*own you, and as a last re-sort, I my-self would get married? All*



E  *Nol pos-so;*  
*I can-not! I*

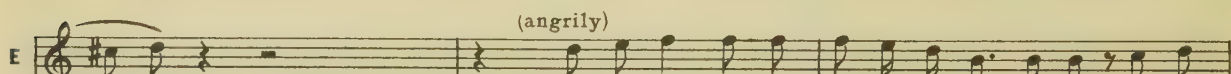
P  *be-ne, la spo-sa che v'of-fer-si, or son due me-si, ve l'of-froan-cor.*  
*right, then. The of-fer that I made I now am re-peat-ing. What do you say?*

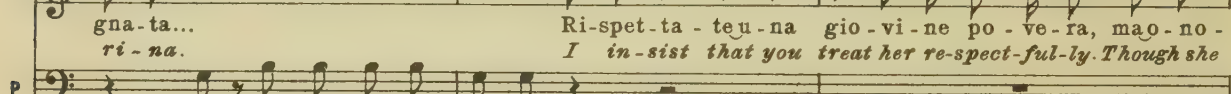
 *p* *f*

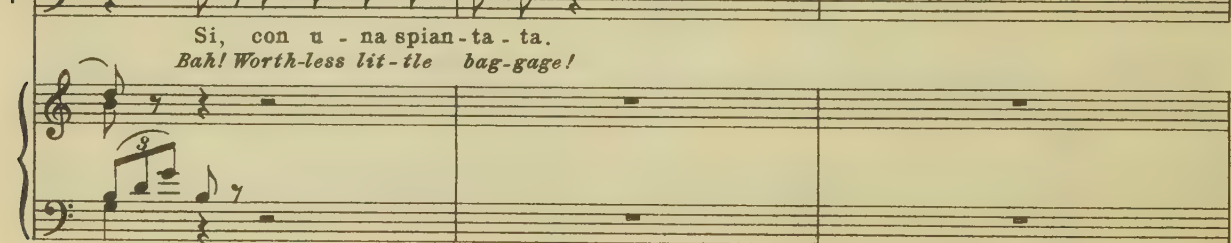
**Andantino**

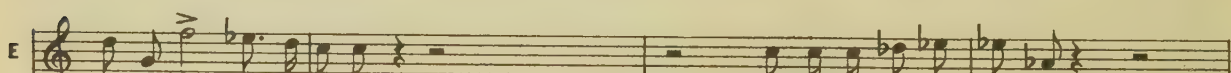
E  *a - mo No - ri - na, la mia fe - d'è im-pe-*  
*love my No - ri - na. I'm be-throthed to No-*

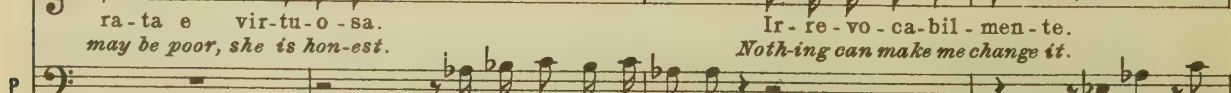
P  *p*

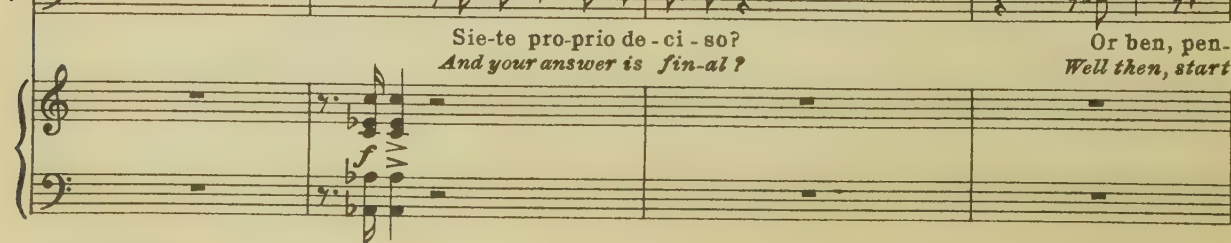
E  *gna-ta...*  
*ri-na.* *(angrily)* *Ri-spet-ta-teu-na gio-vi-ne po-ve-ra, ma o-no-*  
*I in-sist that you treat her re-spect-ful-ly. Though she*

P  *Si, con u-na spian-ta-ta.*  
*Bah! Worth-less lit-tle bag-gage!*



E  *ra-ta e vir-tu-o-sa.*  
*may be poor, she is hon-est.* *Ir-re-vo-ca-bil-men-te.*  
*Nothing can make me change it.*

P  *Sie-te pro-prio de-ci-so?*  
*And your answer is fin-al?* *Or ben, pen-*  
*Well then, start*



E *Co-si mi di-scac-cia-te?*  
You mean I can-not stay here?

P *sa-te a tro-var-vi un al-log-gio.*  
look-ing. You will need oth-er lodg-ings!

*La vo-stra osti-na-*  
You dis-re-gard my

P *zio-ne d'og-ni mpeg-no mi scio-glie. Fa-te di prov-ve-der-vi: io pren-do mo-glie.*  
wish-es and you scorn my sug-ges-tions. You will be on your own now. I'm get-ting mar-ried!

*p*

[21] Moderato

E (astounded)  
*Pren-der mo-glie!*  
Get-ting mar-ried?

P *Sì, sì -*  
I ex-

E *Vo-i?...  
You, sir?*

P *gno-re.*  
pect to.

*Quel des-so in car-ne ed*  
None oth-er than Un-cle Pa-

*(p)*  
*p*

*f*

E *Per - do - na - te la sor - pre - sa...*  
*I'm a - fraid I don't be - lieve it!*

P *os - sa.*  
*squa - le.* *Io pren - do*  
*I'm get - ting*

E *(Oh, ques - ta è gros - sa!) Voi pren - der mo - glie?*  
*(This is dis - as - trous!) You're get - ting mar - ried?*


P *mo - glie.*  
*mar - ried.* *(impatiently)*  
*L'ho det - to e lo ri - pe - to.*  
*I see I must re - peat it.*


22


P *Io, Pa - squa - le da Cor - ne - to, pos - si - den - te, qui pre - sen - te, qui pre - sen - te in car - need*  
*I, Pa - squa - le da Cor - ne - to, hav - ing come be - fore you du - ly to ad - vise you well and*

P *os - sa, qui pre - sen - te in car - need os - sa, d'an - nun - ziar - vi ho l'al - to o - no - re, io, Pa - squa - le da Cor -*  
*tru - ly, hav - ing come be - fore you du - ly, I ad - vise you well and tru - ly, I, Pa - squa - le da Cor -*




E  Voi scher -  
Now you're

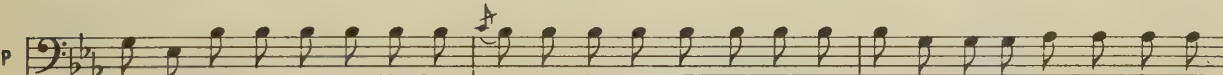
P   
ne-to, che mi va-do-ad am-mo-gliar, che mi va-do-ad am-mo-gliar.  
ne-to, am a-bout to take a wife, am a-bout to take a wife.

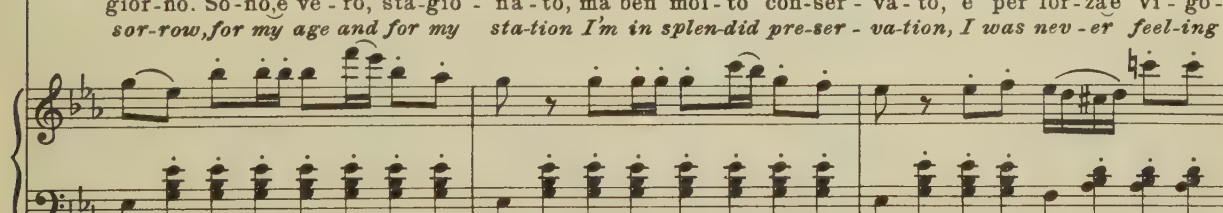



E  za - te. Sì, sì, scher - za - te.  
jok - ing! You're be - ing fun-ny.

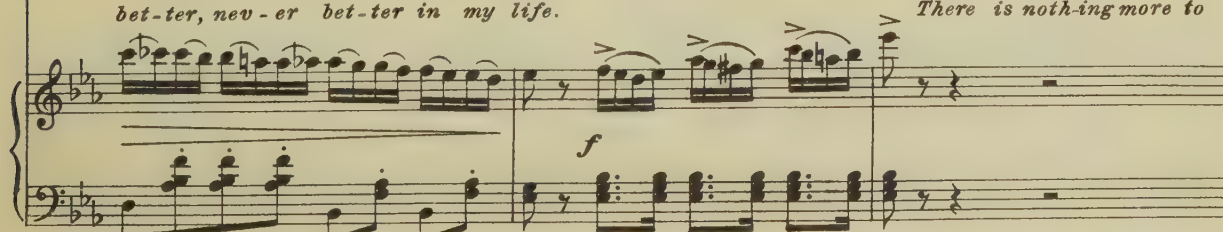
P   
Scher-zo un cor - no. Lo ve-dre-te al nuo-vo  
Watch me to - mor - row. You'll dis-cov-er to your



P   
gior-no. So-no, è ve-ro, sta-gio - na-to, ma ben mol-to con-ser - va-to, e per for-zae vi-go-  
sor-row, for my age and for my sta-tion I'm in splen-did pre-ser - va-tion, I was nev-er feel-ing



P   
ri - a me ne sen-to da pre-star. Voi frat-tan-to si-gno-  
bet-ter, nev-er bet-ter in my life. There is noth-ing more to



P

ri - no,  
keep you,

pre - pa - ra - te - via sfrat - tar, voi frat - tan - to, si - gno -  
so I think you'd bet - ter go since there's noth - ing more to

*f*

*p*

P

ri - no, pre - pa - ra - te - via sfrat - tar, — pre - pa - ra - te - via sfrat -  
keep you, I sug - gest that you go, — I sug - gest it's time to

*f*

*rall.*

E

(Ci vo - lea que - sta ma - ni a i mie i pian - i a ro - ve - sciar, a ro - ve - sciar!)  
(All is o - ver now, be - lov - ed, all our joy is turned to woe, is turned to woe!)

P

tar.  
go.

*fp*

[23] Cantabile

E

(So - gno so - a - ve e ca - sto  
Fare - well to all I was made for,

*p*

E  
de' miei prim' an - ni, ad - di - o. Bra -  
All I would of - fer be - fore you, The

E  
mai ric - chez - ze fa - sto  
gold that I have prayed for

E  
so - lo per - te, ben mi - o:  
on ly be - cause I a - dore you.

P  
Ma veh cheo - ri - gi -  
Oh, what a lot of

E  
po - ve - ro ab - ban - do - na - to, ca -  
Noth - ing is left to hope for, No

P  
na - le!  
non - sense.

E  
Che tan - ghe - ro osti - na - to, che tan - ghe - ro osti -  
He's sil - ly as a mon - key, as stub - born as a



E du - to in bas - so sta - to, pria che ve - der - ti  
 fu - ture be - yond to - mor - row; Ra - ther than bring you

P na-to!  
 don-key. che tan-ghe-ro osti-na-to, che tan-ghe-ro osti - na - to!  
 He's sil-ly as a mon-key, as stubborn as a don - key.

E mi - se - ra, ca - ra,  
 sor - row, dear - est,

P A-des-so man-co ma-le, si par ca-pa-ci - ta - to: ben so do-ve gli duo-le, ben so do-ve gli  
 But if I'm not mis-ta-ken, his nerve is bad-ly sha-ken; It is-n't ver-y fun-ny to lose a lot of

*f p*

E ca - ra, ca - ra ri - nun - zio a  
 dear - est, My love, I'll bid — you fare-

P duo-le, maè des-so che lo vuo-le, maè des-so che lo vuo-le, non al-tri che se'stes-so e-gli in-col-par ne  
 mon-ey. He brought it on him-self, tho', as an-y-one can tell. No, it is-n't ver-y fun-ny, it is-n't an-y

E  
te, pria che ve-der      ti      mi - se-ra, ca-ra, ri-nun -      zio a      te, - sì, - ca-ra,  
well, be-fore I bring      you      sor - row, my love, I'll say      fare - well, ah yes, be -

P  
de',      ben so do-ve gli duo-le,      ben so do-ve gli duol.  
joke.      He brought it on him-self, though,      as an-y-one can tell.

E  
ca -      ra, ca -      ra, ri - nun - zio, ri - nun - zio a  
lov -      ed, My love, fare - well to you, a last fare-well to

P  
non al - tri che sè stes - so e-gli in-col-par non dè!  
It is - n't ver - y fun - ny, it is - n't an - y joke.

E  
te,      ri - nun - zio      a  
you.      Fare - well,      my

P  
A - des - so, man-co ma - le, man-co ma - le, man-co ma - le,  
It is - n't ver - y fun - ny when you find you've lost your mon - ey,

E te, ri nun zio, pria che ve-der-ti mi-se-ra ri-  
love, Fare well, be-fore I bring you sor-row, my be-

P a-des-so man-co ma le, mi par ca-pa-ci-ta-to,  
It is-n't ver-y fun-ny to lose a lot of mon-ey,

E nun-zio, o ca-ra, a te.  
lov-ed, I say a last fare-well.

P mi par ca-pa-ci-ta-to: me-no ma-le.  
It is-n't ver-y fun-ny, ver-y fun-ny.

[24] **Allegro moderato**

E Due pa-ro-le an-cord di vo-lo.  
Let me of-fer one pro-pos-al.

P Son qui tut-to ad a-scol-  
I'm en-tire-ly at your dis-



E In - gan - nar si puo - te un so - lo: ben fa -  
 Then be - fore you set - tle the ques - tion, Ask the

P tar - vi.  
 pos - al.

*p* *f* *p* *p*

E re - ste a con - si - gliar - vi. Il dot - to - re Ma - la -  
 Doc - tor for his sug - ges - tion. Mal - a - tes - ta should ad -

*f* *p*

E te - sta e per - so - na grave, o - ne - sta. Con - sul -  
 vise you and his ver - dict may sur - prise you. Have a

P L'ho per ta - le.  
 Ah, pre - cise - ly.

*f* *p*

E ta - te - lo. Vi scon - si - glia?  
 talk with him. He's a - gainst it?

P È già bel - loe con - sul - ta - to. An - zi, al con -  
 I've ex - plained it to him clear - ly. Oh no, let

*f* *f*

(astounded)

E Co-me? co-me? oh que-sto  
He ap-proves it? But what's the

P tra rio, m'in-co-rag-gia, n'è in-can-ta-to.  
is-n't. He ap-proves it most sin-cere-ly.

*p* *f*

E po-i...  
rea-son? (confidentially)

P An-zi, a dir-la qui fra no-i, an-zi, a dir-la qui fra no-i, la... ca-  
I as-sure you there's a rea-son, there's a ver-y se-cret rea-son. Not a

*p* *p* *p* *rall.*

P pi-te?... la zi-tel-la... ma si-len-zio!... è sua so-  
word, though; it's a se-cret. My in-tend-ed... She is his

*col canto*

**Allegro** (greatly upset)

E Sua so-rel-la! Che mai sen-to! Sua so-  
She's his sis-ter! Ma-la-te-sta!... Is her

P rel-la.  
sis-ter.

*f*

E  
rel - la!  
broth - er!

Del dot-tor?  
Are you sure?

Del dot-tor? Ah!  
Are you sure? Ah!

P  
Sua so-rel - la.  
He's none oth - er.

Del dot-tor.  
Yes, in-deed.

[25] Allegro moderato

E  
Mi fa \_\_\_\_ il de-stin-men-di-co, per - do co-lei che a-do-ro, in \_\_\_\_ chi cre-de-vaa -  
The fates \_\_\_\_ have conspired to slay me! She \_\_\_\_ whom I love is lost now, Those \_\_\_\_ whom I trust be -

P

E  
mi-co, ah! \_\_\_\_ di - sco-proun-tra-di - tor! D'o - gni con-for-to pri - vo,  
tray me! Faith \_\_\_\_ turns to trea-son in my sight. Friend-ship and love de - nied me,

fp

p

E  
mi-se-ro, a che pur vi - vo? Ah! non si dà mar-to - ro e-gual al mio mar-tor! \_\_\_\_  
E - ven the gods de - ride me, Death is my on - ly re - fuge in such a hope-less plight. \_\_\_\_



*f*

E D'o - gni con-for-to pri-vo, mi - se-ro, a che por vi-vo? Ah! — non si dà mar  
 Friend - ship and love de-nied me, E - ven the gods de-ride me. Ah! — what a hope-less

*ff* *p* *accel.*

**[26]** *Più mosso*

E tor e-gua - le, al mi-o mar - tor!  
 plight, a-las, — what a sor-ry, sor-ry plight.

**DON PASQUALE**

L'a-mi - cò è bel-lo e cot - to, cot - to, cot - to, cot-to,  
 The boy is go-ing round and round and round in des-per-

*p*

P cot-to, non o - sa fa-re un mot - to, non o - sa fa-re un mot-to, in sas-so s'è can -  
 a-tion to find an ex-plan-a-tion of this pain-ful sit-u - a-tion. His face is cold as

*p*

P gia - to, in sas-so s'è can - gia-to, l'af - fo - ga il cre - pa - cuor, l'af - fo - ga il cre - pa -  
 mar-ble, his face is cold as mar-ble, His brow is black as night, his brow is black as

P *cuor, in sas-so s'è can - gia - to, l'af - fo-gail cre-pa-cuor, l'af - fo - ga, l'af -*  
*night. His face is cold as mar - ble, his brow is black as night, his brow, - his -*

ERNESTO

[27] Tempo I

P *D'o - gni con-for - to*  
*Friend - ship and love de -*

*fe - ga il cre - pa - cuor. Si ro-da, gli sta be - ne, be - ne, be - ne, be - ne,*  
*brow - is - black - as - night. I'll wag - er he is burn - ing, burn - ing, burn - ing, burn - ing,*

E *pri - vo, mi - se-ro, a che pur vi - vo?*  
*nied me, E - ven the gods de - ride me,*

P *be - ne, ha quel che gli con - vie - ne, ha quel che gli con - vie - ne, im - pa - ri lo sven -*  
*burn - ing, I wag - er he'll re - mem - ber the les - son he is learn - ing. His heart is filled with*

E *Ah! non si dà mar - to - ro e - gual al mio mar -*  
*Death is my on - ly re - fuge in such a hope - less*

P *ta - to, lo sven - ta - to, lo sven - ta - to a fa - re il bell' u - mor, im - pa - ri lo sven -*  
*yearn - ing, yearn - ing, yearn - ing, yearn - ing, and that will serve him right, His heart is filled with*

E tor, \_\_\_\_\_ ah! d'o - gni con - for - to  
 plight. \_\_\_\_\_ ah! Friend - ship and love de -

P ta - to, ah ah ah ah ah ah ah ah!  
 yearn - ing. ah ah ah ah ah ah ah ah!

*f* *p*

E pri - vo, mi - se - ro, a che pur - vi - vo? ah!  
 nied me, E - ven the gods de - ride me, Death

P si ro - da, gli sta be - ne, be - ne, be - ne, be - ne, be - ne, ha quel che gli con -  
 I'll wag - er he is burn - ing at the les - son he is learn - ing, I'll wag - er he is

*accel.* *cresc. poco a poco*

E — non si dà mar - to ro e - gua - le al mi - o mar -  
 — is my on - ly re - fuge, a - las! What a sor - ry, sor - ry

P vie - ne, pro prio quel che gli con - vie - ne, im - pa - ri lo sven - ta - to,  
 burn - ing at the les - son he is learn - ing, But this will serve him right.

*p* *f*



**28** Più mosso

E tor, ah! non si dà mar -  
*plight. To death a - lone I*

P si ro - da, gli sta be - ne, be - ne, be - ne, be - ne,  
*I'll wag - er he is burn - ing, burn - ing, burn - ing, burn - ing,*

E to - roe qua - le al  
*turn in such a*

P be - ne, im - pa - ri lo sven - ta - to a  
*burn - ing, I'll wag - er he is learn - ing, it*

E mio mar - tor, ah!  
*hope - less plight, To*

P fa - rejil bel l'u - mor, si ro - da, gli sta  
*on - ly serves him right, I'll wag - er he is*

E  
non si dà mar - to - roe -  
death a - lone I turn in

P  
be - ne, be - ne, be - ne, be - ne, be - ne, im - pa - ri lo sven -  
burn - ing, burn - ing, burn - ing, burn - ing, burn - ing, I'll wag - er he is

E  
gua - leal mio mar -  
such a hope - less

P  
ta - to a fa - re il bel l'u -  
learn - ing, it on - ly serves him

E  
tor, al mio mar -  
plight, a - las! a

P  
mor, ah ah! im - pa - ri a fa - re il bel l'u -  
right. ah ah! He's learn - ing it on - ly serves him

E tor al mio mar - tor, al mio mar -  
*hope - less plight, a - las! I turn to*

P mor, ah ah! ah ah! a fa-re il bel-l'u - mor, il bel - l'u -  
*right. ah ah! ah ah! It on - ly serves him right, it serves him*

E tor, al mio mar - tor, al mio mar  
*death in such a plight, my hope - less*

P mor, il bel - l'u - mor, il bel - l'u -  
*right, it serves him right, it serves him*

(they leave)

E tor!  
*plight!*

P mor.  
*right.*

8

8



## No. 3

## Cavatina

Norina

SCENE IV: A room in Norina's house.

Andante

*p*

*fp*

*calando*

NORINA

(reading)

"Quel guar-do il ca - va - lie - re  
 "When she but glanced up - on him, —

*N*

in mez-z'al cor tra - fis se, pie-go il gi - noc-chio e  
 Straight-way he knelt be - fore her, Cried for the love that he

dis - se: Son vo-stro ca - va - lier. E tan - to e - rajn quel  
 bore her, I am your ca - va - lier. On - ly one glance at her

guar - do sa-por di pa - ra - di - so, — che il ca - va - lier Ric-  
 beau - ty Kindled his ar - dent feel - ing; — Then, as his court - ly

car-do, — tut-to d'a-mor con-qui - so, giu-rò che ad al - tra  
 du-ty, — Close to his la - dy kneel - ing, He swore by all the

mai — non vol - ge - ria il pen-sier." Ah ah! ah ah!  
 stars — Ev - er - to — hold — her dear." Ah ah! ah ah!

(laughs)

*rall.* *ff* *p*

**29 Allegretto**

*p*

**NORINA**

*a tempo*

*calando*

*p*

*lo - co, so anch' io co - me si bru - cia - no i co - ria len - to fo - co; d'un bre - ve sor - ri -*  
*glanc - ing, And how to fan the spark of love and set the flames to danc - ing; I know the time for*

*set - to co - no - sco anch' io l'ef - fet - to, di men - zo - gne - ra la - gri - ma, d'un su - bi - to - lan -*  
*smil - ing, and when to act be - guil - ing, and when to shed a tear or two, and when to watch and*

*rall. col canto*

*guor. wait. Co - no - sco i mil - le mo - di del - l'a - mo - ro - se fro - di, i vez - zie l'ar - ti*  
*I know the count - less rus - es that ev - 'ry hunt - er us - es. I know the way to*

*a tempo*



N  
fa - ci - li per a - de - sca - re un cor. D'un bre - ve sor - ri - set - to co - no - sco anch'io l'ef -  
spread the net and what to use for bait. I know the time for cry - ing, the time for bash - ful

*p*

N  
fet - to, co - no - sco, co - no - sco, d'un su - bi - to lan - guor, so anch'io la vir - tù  
sigh - ing, the ten - der sur - ren - der, and ev - 'ry girl - ish art. I know how much a

*p*

N  
ma - gi - ca per in - spi - ra - re a - mor, co - no - sco l'ef - fet - to, ah!  
glance can do to win a man - ly heart, the ten - der sur - ren - der, ah!

*f*

N  
sì, ah! sì, per in - spi - ra - re a - mor. Ho te - sta biz -  
yes, ah! that's the way to win a manly heart. I'm ver - y ca -

*f*

*rall.  
poco a poco*

N

zar - ra, son pron - ta, vi - va - ce... son pron - ta, vi - va - ce, bril - la - re mi pia - ce, mi pia - ce scher -  
 pri - ci - ous, I'm ver - y au - da - ci - ous, I'm ver - y ca - pri - ci - ous, I'm ver - y au - da - ci - ous, I'm fond of my

*p a tempo*

N

zar, mi pia - ce scher - zar. Se monto in - fu - ro - re, di ra - do sto al se - gno,  
 fun, I'm fond of my fun. I fly into tempers when things are pro - vok - ing,

*con forza*

*rall.* *a tempo f*

N

main ri - so lo sde - gno fo pre - sto a can - giar. Ho te - sta biz - zar -  
 at laugh - ing and jok - ing I'm sec - ond to none. But un - der the laugh -

*rall.* *p* *a tempo f* *p*

N

ra, ma co - re - ec - cel - len - te, ma co - re - ec - cel - len - te.  
 ing and flirt - ing and chaff - ing, I'm ver - y good - heart - ed.

*f a tempo*

N

Ah! *so anch'io co-me si*  
 Ah! *I know how much a*

*p*

N

bru - cia - no i co - ria len - to fo - co: d'un bre - ve sor - ri - set - to co -  
 glance can do, and when to do the glanc - ing, and how to fan the spark of love, and

N

no-sco anch'io lef - fet - to, di men - zo - gne - ra la - gri - na, d'un su - bi - to — lan -  
 set the flames to danc - ing, and when to shed a tear or two and when to watch and

*rall.*

N

guor. Co - no - sco i mil - le mo - di del - l'a mo - ro - se fro - di, i vez - zie l'ar - ti  
 wait. I know the count - less rus - es that ev - 'ry hun - ter u - ses, I know the way to

*a tempo*



N  
fa - ci - li per a - desca-re un cor. D'un bre - ve sor - ri - set - to co - no - sco anch'io l'ef -  
spread the net and what to use for bait. I know the time for cry - ing, the time for bash - ful

N  
fet - to, co - no - sco, co - no - sco d'un su - bi - to lan - guor. So anch'io la vir - tù  
sigh - ing, the ten - der sur - ren - der and ev - 'ry girl - ish art, I know how much a

N  
ma - gi - ca per in - spi - ra - re a - mor, co - no - sco l'ef - fet - to, ah!  
glance can do to win a man - ly heart, the ten - der sur - ren - der, ah!

*f* *a tempo f*

N  
sì, ah! sì, per in - spi - ra - re a -  
yes, ah! Yes, I know the way to win a manly

# 32 Poco più

N  
mor.  
heart.

Ho te-sta biz-zar-ra, son pron-tae vi-va-ce,  
I'm ver-y ca-pricious, I'm ver-y au-da-cious.

*f* *p* *f*

N

*leggerissimo*

bril-la-re mi pia-ce, mi pia-ce scher-zar, ah!  
I'm ver-y vi-vacious and fond of my fun, ah!

*p*

N

mi pia - ce, mi  
I'm fond, \_\_\_\_\_ I'm

*f*

N

pia - ce scher-zar, ho te - sta vi-va - ce, mi  
fond \_\_\_\_\_ of my fun. I'm ver - y vi-va - cious and

N

pia - ce scher - zar, ho te - sta vi - va - ce, mi pia - ce scher -  
 fond - of my fun, I'm ver - y vi - va - cious and fond - of my

N

zar, mi pia - ce scher - zar, mi pia - ce scher - zar, ah!  
 fun, I'm fond of my fun, I'm fond of my fun, ah!

N

— mi pia — ce, mi pia — ce scher  
 I love — it, I love it, I love my

N

zar.  
 fun!



## Finale I

Recitative  
NORINA

E il Dot-tor non si ve - de! Oh, che im-pa-zien - za! Del ro - man-zet-to or -  
Where on earth is the Doc - tor? He ought to be here. He's planned a bit of

*col canto*

di - to a gab-bar Don Pa - squa - le, ond' ei to - com-mi in fret - ta, po - co o nul - la ho ca -  
mis - chief to de - ceive Don Pa - squa - le. He's on his way to see me, for he wants me to

*p*

(A servant enters, gives her a letter and exits)

pi - to, ed or l'as - pet - to... La man d'Er - ne - sto... io tre - mo.  
help him; I wish he'd hur - ry! It's from Er - ne - sto. What's wrong?

*f*

(reads)

## SCENE V

Dr. MALATESTA  
(gaily)

Buo - ne nuo - ve, No - ri - na, il no - stro stra - ta -  
I have good news, No - ri - na, The joke that we are

*f*

(vehemently) (giving him the letter)

N Me-ne la - vo le ma - ni. Leg-ge - te.  
I am through with your jok-ing! Just read this.

M gem - ma... Co - me? che fu?  
plan-ning... How's that? But why?

N

M

“Mia Norina, vi scrivo colla morte nel cuore. *Lo fa-rem vi-vo*. Don Pasquale, aggirato da quel fur-fante (*Grazie*) da quella faccia doppia del Dottore, sposa una sua sorella, mi scaccia di sua casa, mi disereda infine. Amor m'impone di rinunciare a voi; lascio Roma oggi stesso, e quanto prima l'Europa. Addio: siate felice; questo è l'ardente mio voto. Il vostro Ernesto.,

“Dearest Norina: *I write to you with a broken heart....*” (that can be mended...) “*Don Pasquale, en-couraged by that rascal....*” (thanks!...) “*that two-faced Doctor, is going to marry Malatesta's own sis-ter. He has ordered me out of his house and disinherited me. My love for you tells me I must give you up. I leave Rome today. Very soon I shall leave Europe. Goodby. Be happy. That is my wish for you.*”  
Your Ernesto.”

N Ma s'èg-li par - te!  
He's going to leave me!

M Le so-li-te paz - zi - e! Non par-ti - rà', v'ac cer to. In quat-tro sal-ti son da  
The cus-tom-ar-y non-sense! No fear of that, be-lieve me. I'll go a-round at once to

M

lu - i, del - la no - stra tra - ma lo met - to a par - te, ed ei ri - ma - ne, e con tan - to di  
*see him, let him in on the secret of what we're plan - ning, and I as - sure you he will not go a -*

N

Ma que - sta tra - ma si può sa - per qual si - a?

M

cor.  
way.

A pu - ni - re il ni -  
Just to spite his own

N

Già mel di -  
That much you

M

po - te, che op - pon - sial - le sue vo - glie, don Pa - squa - le ha de - ci - so, pren - der mo - glie.  
*neph - ew for flout - ing all his wish - es, Don Pa - squa - le has said that he will mar - ry.*

N

ce - ste.  
told me.

M

Or - ben, io suo dot - to - re, vi - sto - lo co - si fer - mo - nel pro - po - sto, cam - bio  
*Well, then... I, as his doc - tor, know ver - y well that no one could dis - suade him. So I*



M

tat - ti - ca, e to - sto nel - l'in - te - res - se vo - stro e in quel d'Er - ne - sto, mi pongo a se - con -  
 urged him - to do it and, for the sake of you and your Er - ne - sto, I un - der - took to

M

dar - lo. Don Pa - squa - le sa ch'io ten - go al con - ven - tou - na sorella, vi fo passar per quella, e - gli non vi co -  
 help him. Don Pasquale has been told I've a sis - ter in a con - vent. As he has never seen you, you are to be that

*p*

M

no - sce, e vi pre - sen - to pria ch'al - tri mi pre - ven - ga; vi ve - de re - sta  
 sis - ter. I shall pre - sent you, and you will take him o - ver. From then on, it is

*f*

N

Va be - nis - si - mo.  
 I can han - dle him.

M

cot - to. Cal - do, cal - do vi spo - sa. Car - lot - to mio cu - gi - no ci fa - rà da no -  
 ea - sy. You a - gree to a marriage. My cou - sin, young Car - lot - to, will ap - pear with the

M

ta-ro... al re-sto po-i      toc-ca a pen-sa-re a vo-i      Lo fa-te di-sper-ar... il ve-chio im-  
*contract. Pa-squale signs it.      Then he is where we want him. The rest is up to you. You drive him*

NORINA

Ba - sta, ho ca-pi-to.  
*Ah, yes, I under-stand now.*

M

paz-za, lo ab-bia-mo a di-scre-zio-ne... al lor...      Va be-no - ne.  
*cra-zy, you drive him to dis-traction, and then...      Ver-y well, then.*

**33** Maestoso

N

Pron - ta io son,      purch' io non man-chi      al - l'a - mor, —      al - l'a -  
*I'll play the part,      but I must warn you,      My be-loved,      my be-*

N

mo - re      del ca - ro be - ne.  
*lov - ed      must not be of - fend - ed.*

N

Fa-rò im-bro-gli, fa - rò sce-ne, fa-rò im-bro-gli, fa-rò sce - ne,  
*I will glad-ly play the part, I'll play the part as you in-tend - ed.*

N

so ben io quelch'ho da far, so ben io quelch'ho da far, fa-rò im-bro-gli, fa-rò sce-ne, so ben io quelch'ho da  
*I will play it like a star, I will play it like a star. I will glad-ly play the part and I will play it like a*

*p rall. col. canto* *a tempo*

N

*f* far, sì, so - ben io - quel ch'ho - da - far, fa-rò im-bro-gli, fa - rò sce-ne, so ben io quel ch'ho da  
*star! Oh I - will play - it like - a - star, I will glad-ly play the part and I will play it like a*

*f rall. p* *a tempo*

N

*pp* far, so ben io, - so ben io, - so ben io quel ch'ho da far, so ben io, - so ben io, so ben io quel ch'ho da  
*star! I will play it, I will play it, I will play it like a star! I will play it, I will play it, I will play it like a*

*pp leggeriss.*



far, so ben io quel ch'ho da far, so ben i o quel ch'ho da  
*star! I will play it like a star! I will play it and like a*

*f staccato*

*f*

far, ah, so ben io quel ch'ho da far.  
*star, Yes, I will play it like a star!*

Dr. MALATESTA

Voi sa-pe-te se d'Er-  
 We must do it for Er-

*p a tempo*

ne-sto so-no a-mi-co, e ben-gli vo-glio; voi sa-pe-te se ben-gli  
*ne-sto, I for a com-rade and you for your lov-er, for my com-rade and for your*

*f*

vo-glio;  
 lov-er.

*p a tempo*

6 6 6 6

M

so - lo ten-de il no-stro im-broglio don Pasqua-lea cor-bel-lar,  
*Don Pasqua-le will dis-cov-er what a craft-y pair we are,*

M

so - lo ten-de il nostro imbroglio don Pasquale a cor-bel-lar; voi sa-pe-te se d'Er-ne-sto so-no-a-mi-co e ben gli  
*Don Pasqua-le will dis-cov-er what a craft-y pair we are. I will do it for my comrade, you will do it for your*

M

vo - glio, lo - sa - pe - te, lo sa pe te; so - lo ten-de il nostro imbroglio don Pasqua-lea cor-bel-  
*lov - er, for your lov - er, for your lov-er; Don Pa-squa-le will dis-cov-er what a craft-y pair we*

*f rall.* *a tempo*

M

lar, don Pasqua-le, don Pasquale, don Pa-squa-le a cor-bel-lar, so - lo ten-de, so - lo ten-de don Pasquale a cor-bel-  
*are, Don Pasquale shall discover what a craft-y pair we are, what a crafty, what a crafty, what a crafty pair we*

M lar, don Pa-squa-le a cor - bel-lar, so - lo ten - de, so-lo  
 are; he'll dis-cov-er the sort we are, ah — oh yes, Don Pa-

*f*

NORINA 35

Sia-moin-te - si; pren-do im-  
 That's a-greed then. I will

ten-de don Pa-squa-le, so - lo ten-de a cor-bel-lar.  
 squa-le will dis-cov-er what a craft-y pair—we are.

*f*

N pe-gno.  
 play it.

M Io la par-te o - ra v'in - se gno.  
 I will show you how to por - tray it.

*p*

N Mi vo-le-te fie - ra? Mi vo-le-te me - sta?  
 Am I to be haugh-ty? Am I to be naugh - ty?

M No.  
 No.



N  
me - sta?  
naugh - ty? Ho da  
Shall I

M  
No, no, la par-te non e que - sta.  
No, no, we wouldn't want to shock him.

*p*

N  
pian - ge-re? o gri - da - re? me - sta?  
cry a bit? May - be laugh - ter? Naugh - ty?

M  
No, no, no, no, No, la par-te non è questa, non è questa, non è  
No, no, no, no, No, it does not call for laughter, that is not what I am

*f* *p*

N  
fie - ra? Nè pian ger, nè gri-dar? La sem-ple-  
Haugh - ty? A la - dy, or - a shrew? Be sim-ple-

M  
questa, non è que-sta; state un po-co, sta-te un poc-ca-d-as-col-tar. Conven far la sem-ple-cet-ta.  
after, what I'm after, will you listen while I tell you what to do? Be bashful and simple-minded.

*f* *p*

N  
cet-ta? la sem-pli-cet-ta? Pos-so in que-sto dar le-zio-ne.  
mind-ed? Be sim-ple-minded? That I do without di-rection.

M  
Or la par-te, ec-co, v'in-se-gno. Col-lo tor-to, boc-ca  
I will train you to per-fection. You must tremble with con-

N  
Or pro-viam quest'al-tra a-zio-ne. (acting) Mi ver-  
That will add to the il-lu-sion, How con-

M  
stret-ta; Or pro-viam quest'al-tra a-zio-ne.  
fu-sion, that will add to the il-lu-sion.

*f* *p*

N  
go - gno... Son zi -  
fu - sing... How a -

M  
Bra - va! bra - va! bra - va!  
Bra - va! bra - va! bra - va!

N  
tel - la...  
larm-ing...

gra-zie... ser-va... ser-va, si-gnor  
Thank you, thank you, you are kind in-

M  
Bra-va, bra-va, bric-con-cel-la! va be-nis-si-mo co - si, bra-va, bra-va, bra-va, co-si, co-  
Bra-va, bra-va, That was charming, that was ver-y good in-deed! Brava, bra-va, bra-va, Oh yes, in-

accel. e cresc. poco a poco

N  
si, ser-va, grazie, gra-zie, ser-va, si-gnor si, ser-va, grazie, gra-zie, ser-va,  
deed, thank you... you are ver-y, ver-y kind in-deed, thank you, thank you, thank you, thank you,

M  
si, ma brava, ma bra-va, ma va be-nis-si-mo co - si, Bra-va, bra-va, bra-va,  
deed, oh brava, oh bra-va, oh that was ver-y good in-deed, Bra-va, bra-va, bra-va,

N  
gra-zie, gra-zie, son zi - tel-la, gra-zie, ser-va, ser-va, gra - zie.  
you are ver - y kind to say it, thank you, thank you, thank you, thank you!

M  
ah bric-con-cel-la, bric-con-cel-la, va be - nis-si-mo co - si. Col-lo tor-to,  
yes, that's the on - ly way to play it, that was ver - y good in - deed. Trem-ble with con -



N Co - si... Co-si...  
Like this? Like this?

M tor-to. Bra-va. Boc-ca stret-ta, stret-ta. ah bra - va.  
fu-sion. Bra-va. Add to the il-lu-sion. ah bra - va.

*rall.*

*p*

### 36 Allegro

N *f* *p* *3* *3* *3* *3* *3* *3*  
Va - do, cor - ro, si, va - do, cor - ro al gran ci -  
Lead - on, lead - on, We're near the goal now, we're near the

M *3* *3* *3* *3* *3* *3* *3* *3*  
Si, cor - ria - mo al gran ci -  
We're near the goal now, we're near the

N *3* *3* *3* *3* *3* *3* *3* *3*  
men - to, pie - no ho! co - re, si, pie-no ho!  
goal now. My heart is bold now, I'll fight the

M *3* *3* *3* *3* *3* *3* *3* *3*  
men - to, goal now.

N *co - re d'ar - di - men - to.*  
*fight - with - all - my - soul now.*

M *Ah, si, cor - ria - mo, si, cor - ria - mo al gran - ci -*  
*Ah, we will ha - sten, we will ha - sten to the*

*cresc.* *f* *p*

M *men - to, pieno hoil co - re pieno hoil co - re d'ar - di - men - to; la sa -*  
*goal now. Let us fight the fight with all - our heart and soul - now, There is*

M *et - ta fra - non mol - to sen - ti - re - mo ad i - scop -*  
*thun - der in the dis - tance For a storm is com - ing -*

*pp*

N *A quel vec - chio af - fè, la te - sta que - sta vol - ta ha da gi - rar, que - sta vol - ta, que - sta*  
*Soon the fu - ry of the tem - pest will de - scend up - on the Don. What a tem - pest, what a*

M *piar. on. que - sta vol - ta, que - sta*  
*What a tem - pest, what a*

*pp leggerissimo*







N tra-sta; io l'ho det-to e tan-to ba-sta, la sa-re-  
won-der I re-pay him for all I owe him, I'll re-

M scol-to, la sa-et-ta fra non mol-to sen-ti-  
thun-der, this will show him, In a mo-ment we shall

N prò, la vo' spun-tar, si, la sa-prò, la vo' spun-tar.  
pay him all I owe, yes, I'll re-pay him all I owe.

M re-moad i-scop-piar, si, sen-ti-rem ad i-scop-piar.  
hear the tem-pest blow, yes, we shall hear the tem-pest blow!

## Tempo I

N Va-do, cor-ro, si, va-do, cor-ro al gran ci-men-to;—  
Lead on, lead on, We're near the goal now, we're near the goal now,—

M Van-ne, cor-ri, si, si, cor-ria-mo al gran ci-men-to.—  
March on, march on, We're near the goal now, we're near the goal now,—

N  
 pie - no hoil co - re, si, pieno hoil co - re d'ar - di-men - to.  
*My heart is bold now, I'll fight the fight with all my might now.*

M  
 Ah, si, cor-  
 Ah, we will

M  
 ria-mo, si, cor-riam al gran ci - men - to; pieno hoil co - re, pieno hoil co - re d'ar - di-  
*ha-sten, we will ha-sten to the goal now, Let us fight the fight with all our heart and*

p

M  
 men - to. La sa - et - ta fra non mol - to sen - ti -  
*soul now. There is thun - der in the dis - tance, for a*

N  
 A quel vec-chio, af-fè, la te-sta que-sta vol-ta ha da gi-  
*Soon the fu - ry of the tem-pest will de-scend up-on the*

M  
 re - mo ad i - scop-piar.  
*storm is com - ing on.*

leggerissimo



N  
rar, que-sta vol - ta, que-sta vol - ta, que - sta vol-ta ha da gi - rar, a quel vec-chio, affè, la  
Don. What a tem-pest, what a tem-pest will de-scend up-on the Don. Soon the fu - ry of the

M  
A quel vec-chio, affè, la te-sta que - sta vol-ta ha da gi - rar, a quel vec-chio, affè, la  
What a tem-pest, what a tem-pest will de-scend up-on the Don. Soon the fu - ry of the

N  
te - sta que-sta vol-ta ha da gi - rar, a quel vec-chio, affè, la te - sta que-sta vol-ta ha da gi-  
tem-pest will de-scend up-on the Don, Yes, the fu - ry of the tem-pest will de-scend up-on the

M  
te - sta que-sta vol-ta ha da gi - rar, a quel vec-chio, affè, la te - sta que-sta vol-ta ha da gi-  
tem-pest will de-scend up-on the Don, Yes, the fu - ry of the tem-pest will de-scend up-on the

N  
rar. M'in - co - min - cia ven - di -  
Don. What a ven - geance will soon be

M  
rar. La sa - et - ta sen - ti - re - mo ad i - scop-  
Don. What a tem-pest we shall rise by this plan of

## accel. un poco

N  
car, m'in - co - min - cio, a ven - di -  
mine, this will show him, re-venge is

M  
piar, la sa - et - ta sen - ti - rem ad i - scop-piar,  
mine, what a tem - pest we shall raise by this plan of mine,

*f*

N  
car, a ven - di - car, m'in-co-min-cio a ven - di -  
mine, re - venge is mine, I shall show him revenge is

M  
ad i - scop-piar, la sa-et-ta sen-ti-rem ad i - scop-  
this plan of mine, It is certain to suc-ceed, this plan of

*f*

## [38] Poco più

N  
car. Io l'ho det - to tan - to ba - sta, la sa -  
mine. Lit - tle won - der if I show him I'll re -

M  
piar. Po - co pen - sa don Pa-squa-le che boc-con ditem - po-ra-le si pre-pa-rain-que-sto  
mine. Till Pa-squa - le hears the thun-der in the ver-y earth be-low him, oh how lit - tle he will

*f*

N  
prò — la vo' spun-tar, — la  
pay — for all I owe, — for

M  
pun-to sul suo ca-poa ro - ve-sciar, che boc-con di tem-po - ra - le si pre-pa-ra in que-sto  
won-der, oh, how lit-tle he will know, till Pa-squa-le hears the thun-der, oh, how lit-tle he will

*ff*

## Pochissimo ritenuto

N  
vo' la vo' spun - tar. Ser - va...  
all I owe him. Thank you,

M  
pun - to sul suo ca - poa ro - ve-sciar. Bra - va,  
won - der, oh how lit - tle will he know. Bra - va,

*p*

N  
gra-zie, gra-zie, ser - va, si - gnor si! ser - va, gra - zie, ser - va, gra - zie, si - gnor  
thank you, thank you ver - y much in - deed. Thank you, thank you, thank you ver - y much in -

M  
va be - nis - si - mo co - si, be - ne, bra - va, bra - va, bra - va, si - gnor  
that was ver - y good in - deed. Bra - va, bra - va, bra - va, bra - va, yes in -



string.

N  
si, gra-zie, ser-va, si-gnor si, gra-zie, ser-va, si-gnor si... si, la sa -  
deed, thank you ver-y much in-deed, thank you ver-y much in-deed. And now I'll

M  
si, va-be-nis-si-mo-co-si, va-be-nis-si-mo-co-si... ah, la sa -  
deed, that was ver-y good in-deed, that was ver-y good in-deed. But oh how

cresc. *f* cresc.

N  
prò, la vo' spun - tar, - la vo', - la vo' spun -  
pay him all I owe, I'll pay him all I

M  
et - ta sen - ti - rem, sen - ti - rem ad i - scop -  
lit - tle does he know, Oh how lit - tle does he

*ff*

N  
tar.  
owe!

M  
piar.  
know!

## Act II

## No. 5

## Prelude and Aria

SCENE I. The same room in Don Pasquale's house. Ernesto, alone, disconsolate.

**Maestoso**
*cantabile*

First system of piano accompaniment. The right hand features a melody with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The key signature has two flats (B-flat and E-flat).

Second system of piano accompaniment. The right hand continues the melody, with a *p* (piano) dynamic marking. The left hand maintains the eighth-note accompaniment.

Third system of piano accompaniment. The right hand melody continues, and the left hand accompaniment remains consistent.

Fourth system of piano accompaniment. It includes a first ending bracket labeled '1' and a *p* dynamic marking. The right hand features triplets. The tempo marking *Lento* and the instruction *a piacere* are present. The system concludes with a triplets section.

## ERNESTO

Vocal line for Ernesto and piano accompaniment for the fifth system. The vocal line begins with a recitative section. The piano accompaniment features a *f* (forte) dynamic marking. The lyrics are: "Po - ve-ro Er-ne-sto! dal-lo zio cac-cia - to, da tut-ti-ab-ban-do - Ah, poor Er-ne-sto! pen-ni-less and home-less! My un-cle has dis-".

Vocal line for Ernesto and piano accompaniment for the sixth system. The vocal line continues with the lyrics: "na - to, mi re-sta-va un a - mi - co, e un co-per - to ne - mi - co di - sco - pro in owned me, I have lost my be - loved, - and the friend whom I trust - ed has turned a -". The piano accompaniment includes a *p* dynamic marking.



## Lento

E

lu - i, che a dan-ni miei con-giu-ra.  
gainst me and aid-ed my de-struc-tion.

Per - der No - ri - na,  
Lose my No - ri - na,

E

oh Di - o! Ben fe-cia le-i d'e-spri-me-re in un fo-glio i sen-si mie-i.  
for-ev - er! How can I tell her? I'll write one fare-well note to bid her good-bye.

E

O-ra in al-tra con-tra-da i gior-ni gra-mi a tra-sci - nar - si va - da.  
I shall flee in - to ex-ile, live like a her-mit, hid-ing my grief and my sor-row.

## 2 Larghetto

ERNESTO

Cer - che - rò lon - ta - na ter - ra do - ve  
I shall find some dis - tant coun - try, some for -

E *p*  
 ge - mer sco - no - sciu - to; là vi - vrò col cuo - re in  
 got - ten far - off cor - ner. There, with on - ly dreams to

E *f* *p*  
 guer - ra de - plo - ran-doil ben per-du - to, de - plo -  
 haunt me, live and die a lone-ly mourn - er, live and

E  
 ran-doil ben per-du - to;  
 die a lone-ly mourn - er.

E  
 ma\_ nè\_ sor - te a me\_ ne - mi - ca, nè\_ frap -  
 But\_ though\_ mourn - tains should stand be - tween us, though\_ the\_

E *p*  
 po - sti mon - ti e mar, ti po - tran - no, dol - cea -  
 o - ceans keep us a - part, nei - ther space nor time shall

E mi - ca, dal mio co - re can - cel -  
 ev - er drive your im - age from my

*cresc. e accel.*

E lar, non ti po - tran - no dal mio co - re can - cel -  
 heart, Not e - ven heav'n it - self can drive your im - age

*pp rall.*

E lar, non ti po - tran - no, dol - cea - mi - ca, dal mio co - re can - cel - lar.  
 from my heart, not e - ven heav'n it - self can drive your im - age from my heart.

*f*

**3 Moderato**

*p*

ERNESTO *p*

E se fia che ad al - tro og - get - to tu ri - vol - ga un gior - no il  
 If, per - chance, your love should al - ter, If, per - chance, it change or -

*p a tempo*



E

co - re, se mai fia cheun nuo - va af - fet - to spen - ga in te l'an-ti-co ar-do -  
 fal - ter, If some - day you should dis - cov - er your heart is turn - ing to a new lov -

E

re, non te - mer cheun in - fe - li - ce te sper - giu - ra ac - cu - si al  
 er, Have no fear that I'll ac - cuse you, Call you faith - less or hold you in dis -

E

ciel; se tu sei, ben mio, fe - li - ce, sa - rà - pa - go il tuo fe -  
 dain. Though it means that I must lose you, Your re - joic - ing shall be - my -

*p.*

*accel.*

E

del, - sa - rà - pa - go il tuo fe - del, sa - rà - pa - go il tu - o fe -  
 gain, - your re - joic - ing shall be - my - gain, your re - joic - ing shall still be my

*f p*

*p*

4

E del. gain. Cer - che -  
I shall

*p a tempo* *cresc.*

E rò lon - ta - na ter - ra do - ve ge - mer sco - no -  
find a dis - tant coun - try, Some for - got - ten, far - off

*f*

E sciu - to, sì! Ah! e se  
cor - ner, ah. Ah! If, per -

*f* *p a tempo*

E fia chead al - tro og - get - to tu ri - vol - gaun gior - no il co - re, se mai  
chance, your love should al - ter, If, - per - chance, it change or - fal - ter, If some

E

fia cheun al-tro af-fet-to spen-ga in te l'an-ti-coar-do - re, non te -  
 day you should dis-cov-er Your heart is turn-ing to a new lov-er, Have no

E

mer cheun in-fe-li-ce te sper-giu-ra ac-cu-si al ciel; se tu  
 fear that I'll ac-cuse you, Call you faith-less or hold you in dis-dain! Though it

E

sei, ben mio, fe-li-ce, sa-rà pa-go il tuo fe-del, sa-rà  
 means that I must lose you, Your re-joic-ing shall be-my gain, your re-

*accel.*

E

pa-go il tuo fe-del, sa-rà pa-go il tu-o fe-del; se tu  
 joic-ing shall be-my gain, your re-joic-ing shall still be my gain. Though the

*f p* *p* *p*

5 Poco meno



sei, ben mio, fe - li - ce sa - rà pa - go il tuo fe - del, sì, sa - rà  
 moun-tains stand be - tween us, Though the o - ceans shall keep us a - part, Not heav'n it -

pa - go, sa - rà pa - go il tuo fe - del, il  
 self can ev - er drive you from my heart, my

tuo fe - del, il tuo fe - del, il  
 faith - ful heart, my faith - ful heart, my

tuo fe - del.  
 faith - ful heart.

(leaves)

## SCENE II

## Allegro mosso

*f* *mf*

*calando* *p*

[6]

DON PASQUALE (to servant)

*p*

Quan-do avre-te in-tro-dot-to il dot-tor—Ma-la-te-sta e chiè con lu-i, ri-cor-da-te-vi  
*I shall soon have some call-ers. There'll be Doc-tor Ma-la-te-sta and some-one with him. No one else is to*

*Recitative*

*p*

be-ne, nes-su-no ha più da-en-trar; guai se la-scia-te rom-pe-re la con-se-gna! A-des-so an-  
*en-ter, no mat-ter who it is. These are my or-ders. See that you don't for-get them. That's all now. Re-*

(Servant leaves)

da - te. Per un uom sui set-tan-ta, (zit-to... che non mi sen-ta la spo-si - na) con-vien  
mem-ber. For a man in his six-ties..(oh, oh! What if the la-dy o-ver-heard me?) I am

dir che son le-sto e ben por-tan-te. Conque-sto boc-con po - i di toi-let-te ..  
still might-y live-ly and rath-er hand-some, and ver-y smart-ly dressed for this oc-ca-sion.

## Allegretto

(strutting about)

Al - cun vie - ne...  
Some-one's com-ing...

Ec - co - li.  
Here they are.

A te mi rac - co - man - do, I - me - ne.  
To you I leave the rest, — oh Ve - nus!



7 **Larghetto**

NORINA

Dr. MALATESTA (leading Norina by the hand)

Reg-goap-  
I amVia da bra - va.  
Don't be fright-ened.pe - na...  
faint-ing.tre-mo tut - ta...  
Won't you help me?

(Motioning Don Pasquale to keep out of sight.)

Vi - nol-tra - te.  
Yes, be-lieve me.Ah! fra-tel, non mi la-scia-te.  
Dear-est broth-er, do not leave me.Per pie-  
I shallNon te-me - te.  
Don't be fright-ened.

(Advances slowly)

tà! per pie-tà! per pie-tà!  
die, I shall die, I shall die!

(Runs to Don Pasquale)

Via co-rag-gio,  
Don't be fright-ened.vi-nol-tra - te.  
Don't be fright-ened.

accel.

(secretively, to Don Pasquale)

M

Fre-sca uscita di con-ven-to, na-tu-ra-le è il tur-ba-men-to; per na-tu-ra un po' sel-va-ti-ca, mansue far la a voi si  
*She has been so well protected, this reserve must be ex-pected; But with kind and gentle treatment you can win her if you*

*p*

[8]

NORINA

(Staa - ve - de - re, sì, staa ve - de - re, o vec-chio mat - to, ch'or - ti -  
*(Wait until you know me, until you know me, until you know me, You'll change your*

M

sta. Mos - se, vo - ce, mos-se, vo-ce por-ta-men-to,  
*try. She's so love ly, oh so modest and so charming;*

DON PASQUALE

Mos-se, vo-ce, mos - se, vo-ce por - ta - men-to, tut-to, tut-to,  
*Love-ly, love-ly! Ges - ture, movement, voice and bear-ing, All so modest,*

*p*

N

ser - vo, sì, sì, ti ser-vo co-me va, staa ve -  
*mind, sir, I shall sur-prise you bye-and bye.) When you -*

M

tut - to è in lei sem-plici-tà,  
*She's so love ly, oh so mod-est and so shy.*

P

tut - to è in lei sem-plici-tà;  
*all so mod-est and so shy;*

la di-chia-ra un gran por-  
*Is the rest of her as*

*fp*



N  
de - re vec - chio - mat to, staa ve - de - re, vecchio mat - to, staa ve - de - re, vec - chio  
know - me I shall fool you. Better wait until you know me, better wait un - til you

M  
mos - se, vo - ce, por - ta - men - to, mos - se, vo - ce, por - ta -  
ev - 'ry movement, ev - 'ry gesture, ev - 'ry movement, ev - 'ry

P  
tento se ri - spon - de la bel - tà, la di - chia - ro un gran por -  
charming as the part that meets the eye? What a won - der if her ap -

mat - to, ch'or ti ser - vo co - me va, ch'or ti ser - vo co - me va, sì, - staa ve - de - re, sì, - staa ve -  
know me, I shall fool you bye and bye, I shall fool you bye and bye, Ah - when you know me, yes, - when you -

M  
men - to, tut - to in le - i sem - pli - ci - tà, mos - se, vo - ce, por - ta -  
ges - ture, is so pleasing and oh so shy. Ev - 'ry movement, ev - 'ry

P  
ten - to se ri - spon - de la bel - tà, la di - chia - ro un gran por -  
pear - ance is as pleasing to the eye, What a won - der if her ap -

N  
de - re ch'io ti ser - vo, sì, co - me va, sì, sì, ti ser -  
know me then I shall fool you, yes, - bye and - bye, yes, - I shall fool -

M  
men - to, tut - to in le - i sem - pli - ci - tà,  
ges - ture, ev - 'ry movement, is oh, so shy.

P  
ten - to se ri - spon - de la bel - tà,  
pear - ance is as pleas - ing to the eye,



N  
vo co - me va.) Ah fra-tel-lo! Astar so-la mi ra  
you bye and bye.) Dear-est broth-er! Let me lean upon your

M  
tut - to in lei sempli-ci-tà. Non te-me-te, non te-me-te.  
all so mod-est and so shy. You must promise to be brave now.

P  
se ri-spon-de la bel-tà.  
all so mod-est and so shy.

*f* *p*

N  
ma-le.  
shout-der.

M  
Ca-ra mi-a, so-la non sie-te;  
Sister, darling, you must be brave now.

*p* *p*

**Più allegro**  
(shrinking)

N  
Co-me? un uom? oh me me  
What? A man? Oh my, how

M  
ci son i - o, c'è don Pa - squa-le.  
Here's your broth-er and Don Pa - squa-le.

*f* *f* *f* *f*

(greatly upset)

N  
 schi-na! pre-sto an-dia-mo, fug-giam di qua: un uo-mo! un uo-mo fug-gia-  
*dread-ful! Hur-ry, let's hur-ry, oh come a-way. A man, a man, come on*

M

Co-rag-gio, non te-me-te.  
*Be brave, lit-tle sis-ter.* (seeing that Norina wishes to leave)

DON PASQUALE

Dot-to-re! dot-to-re!...  
*Oh Doc-tor, oh Doc-tor!*

9 **Tempo I**

N  
 mo. (Staa ve-de re, sì, staa ve-de re, o vec-chio  
*now. (Wait, — until you know me, un-til you know me, un-til you*

M

(Co - m'è scal -  
*(She is heart*

Co-m'è ca-ra, co-m'è ca-ra!  
*What a dar-ling lit-tle creature!*

co-m'è ca-ra, ca-ra, ca-ra, ca-ra, ca-ra, mo-de-  
*What a dar-ling lit-tle creature! What a dar-ling lit-tle*

*p*

N  
 mat to, ch'or ti ser vo, sì, sì, ti ser-vo co-me  
*know me, you'll — change your mind, sir, for I shall fool you bye and*

M

tra, co m'è scaltra, ma-lan-dri-na! Im - paz-zi-re lo fa-  
*less, she's a heart-less lit-tle spi-der. She is as heart-less as a*

sti-na!  
*crea-ture!*

co-m'è ca-rae mo-de - sti-na nel-la sua sem-pli-ci-tà, sem-pli-ci-  
*Such a gen-tle lit-tle creature that she would-n't hurt a fly, a help-less*



va.) Oh! fra - tel - lo, tre - mo -  
 bye!) Dear - est broth - er, how I -

rà, im-paz-zi-re lo fa-rà; co-mè scal-tra, ma-lan-dri-nal)  
 spider, as a spider with a fly, She's as heart-less as a spi-der.)

tà, co-mè ca-rae mode-sti-na nel-la sua sempli-ci-  
 fly. Such a gen-tle lit-tle crea-ture that she wouldn't hurt a

tut-ta! (Staa ve-de-re, vecchio matto, staa ve-de-re, vecchio matto, ch'or ti ser-vo co-me va, ch'or ti ser-vo co-me  
 tremble. (Bet-ter wait until you know me, better wait until you know me, I shall fool you bye and bye, I shall fool you bye and

Mos-se, vo-ce, por-ta-men-to, tut-to in le-i sem-pli-ci-  
 Ev-'ry ges-ture, ev-'ry movement, all so modest, and all so

tà! Ah! dot-to-re! co-mè ca-ra nel-la su-a sempli-ci-  
 fly! Ma-la-te-sta, she's a dar-ling, much too gen-tle to hurt a

va, sì, staa ve-de-re, sì, staa ve-de-re ch'or ti ser-vo, sì, co-me  
 bye. And when you know me, yes, when you know me then I shall fool you, yes, bye and

tà, mos-se, vo-ce, por-ta-men-to, tut-to in le-i sem-pli-ci-  
 shy, ev-'ry ges-ture, ev-'ry movement, ev-'ry ges-ture, is ah, so

tà, ah! Dot-to-re, co-mè ca-ra nel-la su-a sempli-ci-  
 fly. Ma-la-te-sta, she's a dar-ling, much too gen-tle to hurt a



N  
va, or ti ser-vo, or ti ser-vo co-me  
bye. I shall fool you. I'll sur-prise you bye and

M  
tà, tut-to è in le-i tut to sem-pli-ci-  
shy, all so mod-est, mod-est and oh so

P  
tà! quan-tè ca-ra nel-la sua, nel la sua sem-pli-ci-  
fly! She would never hurt a fly, she would nev-er hurt a

N  
va, co-me va, or ti ser-vo co-me  
bye, bye and bye. I'll surprise you bye and

M  
tà, mos-se, vo-ce, (Im-paz-zi-re lo fa-rà,  
shy, ev-'ry ges-ture, like a spider with a fly,

P  
tà, quan-tè ca-ra nel-la sua sem-pli-ci-tà,  
fly, she would never, never, nev-er hurt a fly,

N  
va, ti ser vo co-me va.)  
bye, I'll fool you bye and bye.)

M  
lo fa-rà.)  
the poor fly!)

P  
sem-pli-ci-tà.  
a sin-gle fly!)

Dr. MALATESTA (to Norina)

(Don Pasquale bows repeatedly)

Non ab-bia-te pa-u-ra, è don Pa-squa-le, pa-dro-ne e-a-mi-co mi-o, il re dei ga-lan-  
 You must not be so tim-id. That's Don Pa-squa-le, my pa-tron and my com-pan-ion, a ver-y gal-lant

*Recitative*

NORINA

(Curtseys, without looking at Don Pasquale)

(to Norina) Gra-zie, ser-va.  
 Thank you, thank you.

tuo-mi-ni. Ri-spon-de-te al sa-lu-to.  
 gen-tle-man. So an-swer like a la-dy.

**DON PASQUALE**

10

Moderato

(Oh che bag-gia-no!)  
 (An ea-sy vic-tim!)

(È già cot-to a quest'o-ra.)  
 (She has caught him at-ready.)

(Places three chairs; they sit down,  
 Doctor Malatesta in the center.)

ma-no!)  
 li-ty.)

Che ne di-te?  
 What a-bout it?

È un in-  
 She's en-

*Recitative*

M *Non o - se - ria, son cer - to, a sem - bian - te sco - per - to par - la - re a un*  
*Oh, she would think it shocking if a man should see her face - with - out a*

P *can - to; ma quel ve - lo...  
 chant - ing. Now un - veil her.*

M *nom. Pri - ma l'in - ter - ro - ga - te, ve - de - te se nei gu - sti v'in - con - tra - te, po - scia ve -*  
*veil. First, you could ask some questions. En - gage her in a qui - et con - ver - sa - tion. Then we shall*

M *drem.*

P *see.*  
 DON P. *(to Norina)*  
*(Ca - pi - sco: an - diam, co - rag - gio.) Po - sto che ho l'av - van -*  
*(I'll try it. Some con - ver - sa - tion...) Since I have had the*

P *tag - gio... an - zì il si - gnor fra - tel - lo... il dot - tor Ma - la - te - sta... cio - è vo - le - va*  
*pleas - ure, Ma - dam, to know your broth - er, the re - nowned Ma - la - te - sta... that is... I mean to*



## NORINA

Son ser - va, mil-le gra - zie.  
*Oh yes, sir, I a-gree, sir.*

## Dr. MALATESTA

(to Norina)

(Per-de la te-sta.) Ri-spon-de-te.  
*(My, he is ner-vous.) Give an an-swer.*

dir...  
*say...*

Vo-lea dir cheal-la  
*I sup-pose, in the*

Nien-t'af-fat-to: al con-ven-to si sta-va sem-pre  
*No, in-deed, sir, in the con-vent we do not hold with*

se-ra la si-gno-raa-me-ra la com-pa-gni-a.  
*ev-ning, you en-joy hav-ing friends around to talk to?*

*p*

so-le.  
*chat-ter.*

Non so che co-sa si-a, nè sa-per bra-mo.  
*I've nev-er been to see one, nor do I wish to.*

Qual-che vol-taal te-a - tro?  
*Are you fond of the dra-ma?*

Sen-ti-men-ti ch'io  
*I ad-mire your con-*

N *Cu - ci - re. ri - ca - mar, far la cal -*  
*Em - broi - der and cro - chet, and do the*

P *lo - do, mai tem - po uo - poè pas - sar - lo in qual - che mo - do.*  
*viction. But tell me, what do you do for en - ter - tain - ment?*

*p*

N *zet - ta, ba - da - real - la cu - ci - na: il tem - po pas - sa pre - sto.*  
*mend - ing and help a - round the kitch - en. My work is my en - joy - ment.*

Dr. MALATESTA

*(Ah, ma - lan -*  
*Ah, what an*

M *(to Norina)* *Ca - ra So -*  
*Dear - est So -*

P *dri - na!) (fidgeting on his chair) (to Doctor)*  
*ac - tress!) DON P. (Fa pro - prio al ca - so mi - o!) Quel vel per ca - ri - tà!*  
*(We're suit - ed to per - fec - tion.) Now won't you lift her veil?*

*f*

N **MORINA** *(alarmed)* *Non o - so in fac - cia a un uom.* *Ob - be - di - sco, fra -*  
*I dare not be - fore a man. Then of course I o -*

M *fro - nia, ri - mo - ve - te quel ve - lo.* *Ve lo co - man - do.*  
*phro - nia, it is time to re - move it. But I com - mand you.*

# 11 Allegro

97

(Removes her veil)

N  
tel.  
bey.

M

DON PASQUALE

(looks at her, jumps up, and steps back as if frightened)

Che fu? di - te...  
Speak up, can't you?

**Allegro**

Mi - se - ri - cor - dia!  
Mer - ci - ful heav - en!

U - na  
She's en -

*p* *f* *fp*

P  
bom - ba in mez - zo al co - re. Per ca - ri - tà, Dot - to - re, di - te - le,  
chant - ing, she is an an - gel! Oh Doc - tor, won't you help me? Speak to her,

*fp* *p*

P  
di - te - le se mi vuo - le. Mi man - can le pa -  
ask her if - if she'll have me! I can - not e - ven

*fp*

Dr. MALATESTA

Via, co -  
Don't be

P  
ro - le, su - do... ag - ghiac - cio... son mor - to!  
whisper. Help me! I'm faint - ing! I'm dy - ing!

*fp*



## Andante

(to Norina)

M

rag-gio, mi sem-bra ben di-spo-sta: o-ra le par-lo. So-rel-li-na mia  
*fright-ened, I think she seems to like you. Wait, I shall ask her. My be-lov-ed So-*

Recitative

*p*

NORINA

(glancing at Don Pasquale, who returns the gaze)

A dir-lo ho sog-ge-  
*I blush to give an*

(pointing to Don Pasquale)

M

ca-ra, di-te...vor-re-ste?... in bre-ve, quel si-gno-re vi pia-ce?  
*phro-nia, lis-ten, my dar-ling, Do tell me, could this man make you hap-py?*

*p*

N

zio-ne... Sì. (Sei pu-re il gran bab-bio-ne!)  
*an-swer. Yes. (He sure-ly is an id-iot!)*

M

Cor-rag-gio. Con-sen-te: è vo-stro.  
*Have cour-age. She's will-ing; she said so.*

DON PASQUALE

(ecstatically)

Oh  
Oh

*p*

N  
 (Te n'av-ve-drai fra po-co!)  
 (You don't know what you're say-ing.)

P  
 giu-bi-lo! be-a-to me!  
 glo-ri-ous! Oh luck-y me!  
 Or pre-sto pel no-  
 Will some-one call a

## Dr. MALATESTA

Pertut-tij ca-si da bi-li, ho tol-to me-coil mi-o ch'è in an-ti-ca-me-ra;  
 In case of some e-mer-gen-cy...I've sent for one al-read-y. He's in the wait-ing room.

P  
 ta-ro.  
 law-yer?

(goes out) (returning with the notary)

M  
 or l'in-tro-du-co.  
 I'll go and get him.  
 Ec-co il no-ta-ro.  
 Here- is the law-yer.

P  
 Oh ca-ro! quel Dot-tor pen-sa-a tut-to.  
 Oh, Doc-tor, you are so un-der-standing.

SCENE IV. Don Pasquale and the Notary are seated. The servants bring a table upon which are writing materials and a hand bell. The Notary bows to the company, seats himself at the table and begins to write.

**12** Moderato

*f* *p* *ca-*

**Dr. MALATESTA**

*pp* *sempre stacc.*

Fra da-u-na par-te et ce-te-ra,  
Party of the first part, et ce-te-ra,

**M**

So-fro-nia Ma-la-te-sta, do-mi-ci-li-a-ta et ce-te-ra, con tut-to quel che  
So-phro-nia Ma-la-te-sta, re-si-ding at, et ce-te-ra, and so on and so

**M**

re-sta. E d'al-tra parte et cete-ra, Pa-squa-le da Cor-  
forth. The party of the sec-ond part, Pa-squa-le of Cor-



M  
ne-to, et ce-te-ra. Coi ti-to-li se-condo il con-su-e-to...  
ne-to, et ce-te-ra. Then en-ter all the ti-tles you have room for.  
NOTARY

Et ce-te-ra.  
Et ce-te-ra.

M  
En - tram - bi qui pre-  
The par - ties re - pre-

Y  
Et ce-te-ra.  
...have room for.

M  
sen - ti, vo-len - ti, vo-len - ti e con-sen-zien-ti...  
sent - ed are will - ing, are will - ing and have con-sent-ed...

accel. poco a poco cresc. un poco rall.

M  
NOTARY  
Un ma-tri-mo - nio in re - go-la a  
Here - with to en - ter a mar - riage bond and

En-ti.  
...sent-ed...

a tempo accel.

strin - ge - re si va, si va.  
*this they now will do, will do.* (to the Notary)  
**DON PASQUALE**

A - ve - te  
*You have it*

*fp calando f*

mes-so? Sta ben. Scri-ve - te ap-  
*all, sir? That's good. Now I will con-*  
**NOTARY**

Ho mes-so.  
*Ver - ba - tim.*

(goes to the left of the Notary)

*f*

13

(in the same manner)  
 pres-so. Il qual pre-fa - to, et ce-te-ra, di quan - to e - gli pos-  
*tin-ue... and I, Pa-squa - le, et ce-te-ra, do share my world-ly pos-*

*p*

sie - de, in mo - bi - li ed im - mo - bi - li do - na tra i vi - vi e  
*sess-ions, both tang - i - ble and in - tang - i - ble, giv-ing, de - vis-ing, et*

P *ce - de al - la sud-det - ta et ce-te-ra, sua mo - glie di - let -*  
*ce - tra, leav - ing, be-queath-ing, et ce-te-ra, the half of all my*

P *tis-si-ma fin d'ò-ra la me-tà. Ein-ten-deed or-di-na...*  
*prop-er-ty for - ev-er to my wife, and fur-ther sig-ni-fy,*  
 NOTARY

*Sta scrit-to.*  
*For - ev - er.*

P *Chesia ri-co-no-sciu-ta In que-sta casa e fuo-ri Padro-na am-pia, as-so-*  
*the par-ty here re-ferred to... Is la-dy of the man-or, in all things honored and de-*

Y *Na. U - ta. O - ri.*  
*...fy. ...ferred to man-or*

P *lu - ta, e sia datut-tie sin-go - li di ca - sa ri - ve - ri - ta... Ser-vi-taed ob-be-*  
*ferred to. More-o - ver, I de-clare that all and sundry are to serve her, O-bey her and pre-*

Y *I - ta.*  
*...Serve her.*

*fp*



## Dr. MALATESTA (to Don Pasquale)

Ri - ve-lail vo-stro co - re quest' at - to di bon-  
 Now that was ver-y kind, sir, a love-ly thing to

di-ta... Con ze-lo e fe-del-tà.  
 serve her, with gladness all of her life.

I - ta.  
 ...serve her.

*p*

## NORINA (to Don Pasquale)

Ri - ve lail vo-stro co - re quest' at-to di ben-tà.  
 Yes, that was ver-y kind, sir, a love-ly thing to do.

tà.  
 do.

Ste-so è il con-  
 Here is the

(leading Norina to the table with gentle command)

Ca-ra so-  
 Dear lit-tle

Ec - co la mi - a.  
 This is a pleas-ure.

Le fir - me...  
 Are you read-y?

trat-to.  
 con-tract.

*f*

M *rel-la, or vi-a si trat-ta di se-gnar.*  
*sis-ter, come for-ward, it's time for you to sign.*

Y *Non ve-doi te-sti-mo-ni, un so-lo non può*  
*We need an-oth-er wit-ness. There al-ways must be*

# 14 Allegro

(While Norina is in the act of signing, Ernesto's voice is heard at the door.  
 Norina drops the pen.)

NORINA

ERNESTO (outside)

*In-die-tro, in-die-tro, ma-scal-zo-ni,*  
*Look out, there! Look out, there! Back, you scoun-drels!*

Y *star.*  
*two.*

# Allegro

*f*

N *ne-sto!*  
*ne-sto!*

*or ve-ra-men-te mi vie-ne da tre-mar!*  
*I am a-fraid there is nothing I can do.*

E

Dr. MALATESTA

*in-die-tro, in-die-tro;*  
*A-side there, a-side there!*

*Er-ne-sto! e non sa nien-te;*  
*Er-ne-sto! I did not warn him.*

*Er-ne-sto può tut-to ro-vi-*  
*A word from Er-ne-sto and we're*

E *io vo-glio en-trar, and let me through, io vo-glio en-trar, and let me through! ma - scal - you*

M *nar! through! DON PASQUALE E non sa nien - te. I did not warn him.*

*Mio ni - po - te! That's my neph-ew!*

**NORINA**

E *Or tut-to ve-ra - men - te ci vie - ne, ci vie - ne a ro - vi - I'm ver-y much a - fraid, I'm a - fraid there is noth - ing that I can -*

M *zo - ni, si, io vo - glio en - scoun - drels! You must let me go*

*Or tut-to ve-ra - men - te ci vie - ne a ro - vi - I fear that there is noth - ing, there's noth - ing that I can -*

N *nar! do.*

E *trar! through!*

M *nar! do.*

*ff*



SCENE V—Ernesto ignores the others and immediately confronts Don Pasquale.

**15 Poco meno****ERNESTO**

(to Don Pasquale, angrily)

Pria di par-tir, si -  
I have a word to

gno - re, ven - go per dir - viad -  
say, sir, One fi - nal word of

di - o, e co-me un mal-fat - to-re mi vien con-te - soen -  
part - ing, Your servants barr'd the en-trance and would not let me

trar!  
through.

**DON PASQUALE (to Ernesto)**

S'e-ra in fac-cen-de: giun-to pe-rò voi sie-te in pun - to. A fa - rej il ma - tri -  
I will ex-cuse you, since I be-lieve that we can use you As wit - ness to my

mo - nio            man - ca - vaun te - sti - mo - nio.  
wed - ding,            the wed - ding you            are dread - ing.

## Poco meno

(completely astounded)

ERNESTO

(completely astounded)

(Che ve-do? O  
What is this? Oh

Dr. MALATESTA

(to Ernesto)

(Per ca-ri-ta,  
I can't ex-plain,

(turning to Norina)

giun-to voi sie-te in pun-to. Or ven-ga la spo-si-na.  
So kindly step in-side and meet my love-ly bride.

Poco meno

**Poco meno**

**ff** **f**

**E**

ciel, No - ri-na! Mi sembra di so-gnar!) Ma ques-to non può  
 heav'n! No - ri-na! But who is this I see? And you do this to

**M**

sta zit-to, ci vuoi preci-pi-tar.)  
 be care-ful! No, leave it all to me.

**P**

La spo-sa-è quella.  
 The bride-to-be.

**p**

**16 Allegro moderato**

star.  
me.  
(taking Ernesto aside)

Ah, figliuol, non mi far sce - ne, figliuol, non mi far sce - ne, è tut - to per tuo  
Though you do not un - der - stand it, it is for you I planned it. You will soon un - der -

be - ne, è tut - to per tuo be ne: se vuoi No - ri - na  
stand it, it was for you I planned it. The on - ly thing for -

**NORINA** *p*  
A - des - so ve - ra - men -  
I won - der if he ought -

**ERNESTO** *p*  
So - fro - nia! sua so - rel -  
And what a - bout No - ri -

per - de re non hai chea se - gui - tar Fi - glinol, non mi far  
you to do is help the plot a - long. You soon will un - der -

**DON PASQUALE** (to the Doctor)  
Gli pu - nge: com - pa - ti - te -  
It cer - tain - ly is hard for



N  
te  
to  
mi vie-ne da tre-ma -  
I won-der if he'll mind

E  
la!  
na  
co-min-cio ad im-paz-za -  
I won-der if she signed

M  
sce - ne, fi - gliuol, non mi far sce - ne, è tut - to per tuo  
stand - it, you soon will un - der - stand - it, it was for - you I -

P  
lo,  
him.  
lo vo' ca - pa - ci - ta -  
I ought to treat him kind

N  
re,  
it.  
sì, sì, mi  
Yes, yes, I

E  
re,  
it.  
sì, sì, co  
Yes, yes, I

M  
be - ne, è tut - to per tuo be - ne, se vuoi No - ri - na -  
planned - it, it was for you I - planned - it. The on - ly - thing for

P  
re,  
ly,  
sì, sì, lo  
Oh yes, I

N  
vie - ne da tre - mar, sì da tre -  
won - der what we'll find, Yes, yes, I

E  
min - ciad im - paz - zar, ad im - paz -  
fear I'll lose my mind, I'll lose my

M  
per - de - re non hai che a se - gui - tar, non hai che a se - gui -  
you to do is help the plot a - long, so help the plot a -

P  
vo' ca - pa - ci - tar, ca - pa - ci -  
think I should be kind, I must be

string. cresc.

N  
mar, sì da tre - mar, ah, sì,  
won - der what we'll find. Ah, yes.

E  
zar, ad im - paz - zar, sì, co - min - ciad im - paz -  
mind, I'll lose my mind, yes, I fear I'll lose my

M  
tar, a se - gui - tar. Se-con-da la com - me - dia,  
long, the plot a - long. Oh help us keep the se - cret,

P  
tar, ca - pa - ci - tar, lo vo' ca - pa - ci - tar, sì,  
kind, I must be kind, I think I must be kind. Oh

N  
sì, mi vie - ne, mi vie - ne da tre - mar. —  
yes, I won - der what we'll find, what we shall find. —

E  
zar, ad im - paz - zar, ad im - paz - zar. —  
mind, I'll lose my mind, I'll lose my mind. — (turning to the others)

M  
la - scia, la - scia, la - scia far, sì, la - scia far. — Questo con - trat - to a -  
Help the plot a - long un - til the bond is signed. — Now that we have our

P  
sì, lo vo' ca - pa - ci - tar, ca - pa - ci - tar. —  
yes, I think I must be kind, I must be kind. —

### Andante

(He leads first Norina, then Ernesto to sign)

M  
dun-que si va - da ad ul - ti - mar.  
wit-ness, let's get this business done.

### 17 Moderato mosso

NOTARY (joining the couple's hands)

Y  
Sie - te ma - ri - to e mo - glie.  
Now you are law - ful - ly mar - ried.



NORINA (An instant after signing the contract when her manner changes to normal: dignified and poised.)

(Vail bel - loa co - min-ciar.)  
(The war has just be-gun.)

Dr. MALATESTA

(Vail bel - loa co - min-ciar.)  
(The war has just be-gun.)

DON PASQUALE

(Mi sen - to li - que-far.)  
(My joy has just be-gun.)

*calando*

(repelling him gently)

(approaching to embrace her) A - da-gio un po - co: cal-  
Just a mo - ment: I

Ca - ri - na!  
My dar - ling!

*p*

ma - te quel gran fo - co. Si chie - de  
know that you're de - light - ed, But wait till

*p*

N *pria* — *li - cen - za.* (Exit Notary)  
*you're* — *in - vit - ed.* No.  
 P (submissively) *Me l'ac - cor - da - te?*  
*Am I in - vit - ed?* No.

18 ERNESTO (laughing)  
*Ah ah ah ah ah ah!*  
*Ah ah ah ah ah ah!* (angrily)  
 P *Che c'è da ri - de - re,*  
*What are you laughing at?* *im - per - ti - nen - te? Par - ti - te*  
*What is so fun - ny? You get no*

NORINA  
 P (contemptuously) *Oi bò!*  
*Oh no!*  
*su - bi - to, im - man - ti - nen - te, via, fuor di ca - sa...*  
*more from me. You'll get no mon - ey, leave us this instant.*

N *Mo - di vil - la - ni e ru - sti - ci*  
*You are of - fen - sive and im - pu - dent.*

(to Ernesto)

N  
che tol - le - rar non so. Re -  
You simp - ly have no tact! Don't

(to Don Pasquale)

N  
sta - te. Al - tre ma - nie - re ap -  
go yet. SCHMALTZ! I'll have to teach you the

pren - der vi fa - rò.  
prop - er way to act.

Dr. MALATESTA

DON PASQUALE

(in consternation)

Don Pa -  
Don Pa -Dot - to-re!  
Why Doc-tor...

M  
squa - le! Son di sa le!  
squa - le! How as-tound - ing!

P  
Eu n'al - tra!  
How dif - f'rent!

calando



**NORINA**  
(In fe - de mia dal ri - de - re fre - nar - mi più  
(I can - not keep my laugh - ter in, I think that I

**ERNESTO**  
(In fe - de mia dal ri - de - re fre - nar - mi più  
(I can - not keep my laugh - ter in, I think that I

**M**  
Cal - ma - te - vi, sen - ti - re mi fa - ro, sì, sen - ti -  
Do calm your - self, I'm sure it's all a joke, I am sure

**P**

Che dir vor - rà?  
Oh, what's the mat - ter?

**19**

(to Don Pasquale)  
*rall.*  
non so.) Un uom qual voi de - cre - pi - to, qual voi pe - san - te  
shall choke.) When I go out to prom - e - nade I'll need a man to

**M**  
non so.)  
shall choke.)

re mi fa - ro.  
it's all a joke.

**P**  
*col canto*  
*fp*

**M**  
gras - so, con - dur non può una gio - va - ne de - cen - te - men - te a spas - so. Bi - so - gno ho d'un brac -  
guide me, And you're too old and slow and fat to walk a - long be - side me. I might as well be

**P**  
*fp*  
*a tempo*

(pointing toward Ernesto)

N  
 cie - re. Sa - rà mio ca - va - lie - re.  
*truth - ful, I want a man who's youth - ful.*

DON PASQUALE (angrily)

Oh, que - sto poi, scu - sa - te - mi, oh!  
 Oh, par - don me, oh, par - don me, but

*p*

(coldly)

N  
 Non può star? per - chè?  
*Nev - er be? Why not?*

P (resolutely)

que - sto non può star. Per chè nol  
*that can nev - er be. I will not*

*f*

(mockingly)

N  
 Non lo vo - le - te?  
*You will not let me?*

P (firmly)

vo - glio. No.  
*let you. No.*

*f*

[20] (walking up to Don Pasquale, and with affected gentleness)

N  
 I - do - lo mio, vi sup - pli - co scor - dar que - sta pa - ro - la.  
*Lis - ten, my dar - ling, I've news for you that you must be re - signed to:*

*col canto*

*p*

(with increasing force)

N  
Vo - glio, — per vo - stra re - go - la, — vo - glio,  
"You — shan't" — is not for you to say, — I shall,

*p a tempo*

N  
lo di - co io so - la. Tut - ti ob - be - dir — qui  
if I've a mind — to. I am the boss, — I

**DON PASQUALE**

Dot - to - re!  
Oh Doc - tor!

N  
de - vo - no, — io so - la ho a co - man - dar.  
call the tune, — and I de - cide the who and when and how!

**Dr. MALATESTA**

(Ec  
(I

M  
co il mo - men - to cri - ti  
think the cru - cial time has

**DON PASQUALE**

Ma... ma que - sto non può  
But... but that I can't al -



**NORINA**  
Non vo-glio re-pli-ca. Che  
*None of your im-pu-dence! What?*

**ERNESTO**  
Ve - dia - mo che sa far, che sa  
*Oh what will hap-pen now? What and*

*co.)*  
*come.)* (pointing to Ernesto)  
star. low. Co-stu-i... non  
*low. This fel-low... can-*

*(pettishly)*  
ma?... Ta - ci, buf - fo -  
*Be qui - et, you fool.*

far, how?  
può. not... I - o?  
*not... I?*

*(pettishly)*  
ne, you, ta - ci, ta - ci,  
*you, qui - et, qui - et,*

ve - dia - mo che  
*I do not un -*

*(Ve - dia - mo che*  
*He does not un -*

vo - i! lu - i! I - o?  
*You are... he is? I?*

*cresc.*

N  
zit - to, ta -  
qui - et, qui -

E  
sa far.  
der - stand.

M  
sa far.)  
der - stand.)

P  
que - stil! ah!  
She is ah!

*ff*

(going to Don Pa -  
rall.  
ci. Pro-va - to ho a  
et! I have been

col canto

squale with a threatening gesture)

N  
pren-der-ti fi - no - ra col-le buo-ne. Sa-prò, se tu - mi stuz-zi-chi, le ma-nia-do-pe-  
treating you with great consid-er-a-tion, But if - you don't be-have your-self, I'll have to use my

*p*

**21 Andante**

N *rar. hand!*

ERNESTO

Dr. MALATESTA

(Ve - gli, o so - gni non sa  
(These sur-pris - es must a -

(È ri - ma - sto la im-pie-tra - to.  
(Such a change ap-pears to daze him,

DON PASQUALE (starts back, astounded)

So-gno? ve-glio? co-sè-sta-to?  
Surely, surely, am I dreaming?

**21 Andante**

f p

N be - ne. Non ha  
maze him. Who will

E be - ne. Non ha  
maze him. Who will

M Sem-bra un uom - cui man-ca il fia - to.)  
He is won - d'ring what be - fell him.)

P so-gno? cal-ci? schiaffi?  
Am I? Did she say it?



N  
san - gue nel - le ve - ne.  
An - swer, who will tell him?

E  
san - gue nel - le ve - ne. Or l'in-tri - co, man - co  
An - swer, who will tell him? I can see now the - plot's un-

M  
Via, co-rag - gio, Don Pa -  
Do not weak - en, Don Pa -

P  
bra-va!  
Did she

be-ne!  
mean it?

buon per me che m'haavvi-sa - to.  
Now I know what I am in for,

N  
Non ha san-gue nel-le ve-ne, nel-le ve-ne. Or l'a-  
Who will an-swer, who will tell him? Now the hon-ey-moon is

E  
ma-le, ah, in-co-min - cio a de-ci - fra - re.  
fold-ing, All is be-com - ing clearer and clear - er.

M  
squa-le, no, non vi sta - te a sgo-men-ta - re. Via, co-  
squa-le, no, You must show her you do not fear - her. Do not

P  
Or ve-drem che co-s'av-vie-ne, or ve-drem che co-s'av-viene,  
Now I know what lies a-head, Now I know what lies a-head,

N  
mi - co, — man - co ma - le, si po-trà ca-pa - ci -  
o - ver — for — Don Pa - squa - le, I am not the girl he

E  
Or l'in-tri-co, — man-co ma - le, in - co-min-cio a de-ci -  
It's a trick on — Don Pa - squa - le, and not at all the way I

M  
rag - gio, — o — Don Pa - squa - le, non vi sta - te, non vi sta - te a sgo-men-  
weak - en, — oh — Don Pa - squa - le, you must show her you are bold - er than she

P  
or ve-drem, ve - drem, ve - dre  
Now I know what I am

*accel.* *p rall.*

N  
tar, or l'a - mi - co, man-co ma - le, si po -  
thought, What a blow — for — Don Pa - squa - le, I am

E  
frar, or l'in - tri - co, man-co ma - le, in - co -  
thought, It's a trick — on — Don Pa - squa - le, I can

M  
tar, via, co - rag - gio, Don Pa - squa - le, co -  
thought, Do not weak - en, Don Pa - squa - le, Be

P  
mo! ba - da be - ne, Don Pa - squa - le,  
for! Oh, be - ware, — Don Pa - squa - le,

*a tempo*

N  
trà ca-pa - ci-tar, man-co ma - le, man-co mal,  
not the girl he thought, not the la dy he had thought,

E  
min - cio, in-co-min - cia de - ci - frar, a de - ci -  
see now, It is not the way I thought at all, A

M  
rag - gio, co-rag gio, non vi sta - tea sgo-men-  
bold, sir, be bold, sir, you are not quite the fool she

P  
ba-da be - ne, ba-da ben, Don Pa-squa - le,  
Oh be-ware, oh be-ware, Don Pa-squa - le,

### Poco più

N  
or là-mi - co, man-co ma - le, ah, si po -  
not the la - dy that he thought me, ah, I am -

E  
frar, man-co ma - le, man-co ma - le, or co-  
joke on Pa-squa le, on Pa-squa le, Not at

M  
tar. Don Pa-squa - le, no, no, non vi sta - te, no,  
thought, Don Pa-squa - le, oh go in and show her you're

P  
ba - da, ba - da be - ne,  
Look what you are in for,

### Poco più



N  
trà - ca - pa - ci - tar,  
not - the - girl - he - thought,

E  
min - cio a de - ci - frar,  
all - the - way - I - thought,

M  
no. a sgo - men - tar,  
not the fool she thought,

P  
ba - da, ba-da ben, ba-da ben, Don Pa - squalè u - na don-na far tre-  
Oh, oh, oh beware, oh beware, oh beware, Don Pa-squale, no, marriage is not what you

*p col canto*

*p*

N  
tar,  
thought.

E  
frar,  
thought.

M  
tar,  
thought.

P  
mar, ba-da ben, ba-da ben, ba-da ben ch'è u-na don - na a far, a far tre-mar,  
thought, oh be-ware, oh be-ware, oh be-ware, love is - not what you thought at all, at all,

*pp accel. poco a poco*

*p*

*f*

ah! —  
Ah! —

tri - co or co - min - cià de - ci - frar,  
all — the way I thought, the way he thought,

sta - te a sgo - men - tar, a sgo - men - tar, a sgo - men - tar,  
show her you're not the fool, you're not the fool, the fool she thought,

a far tre - mar, è don - na, è don - na a far tre - mar,  
oh not at all, no, marriage is not what I thought,

*ff*

*p*

sì, sì, ca - pa - ci - tar.) —  
I'm not the girl he thought.)

*p*

sì, sì, a de - ci - frar.) —  
It's not the way I thought.)

*p*

no, no, a sgo - men - tar. —  
You're not the fool she thought.

*p*

è don - na a far tre - mar.) —  
It's not the way I thought.

*p* *pp*

(She goes to the table and rings the hand bell. A servant enters.)

22

# Allegro moderato

(to the servant)

N

Riu-ni-tajm-man-ti-nen-te la ser-vi-tù qui  
*I wish to see the ser-vants. Now let them all come*

*f*

(exit servant)

(Enter two servants and  
 a major-domo.)

N

vo-glio.  
*in here.*  
 Dr. MALATESTA

DON PASQUALE

(Or na-sceun al-troim-bro-glio.)  
*(The bat-tle will be - gin here.)*

(Che vuol dal-la mia gen-te?)  
*(Why med-dle with my ser-vants?)*

*p* *f*

N

Tre in tut-to? ah ah ah ah ah ah! va be-nis-si-mo, c'è po-co da con-  
*On-ly three? ah ah ah ah ah ah! Quite ri-dic-u-lous! That's all I have to*

*p*

(to the major-domo)

N

tar, c'è po-co da con-tar. A voi: da quan-to sem-bra-mi, voi sie-te il mag-gior-  
*say, that's all that I can say. You need not act so ter-ri-fied, You need not look so*

*f* *p col canto*



(The major-domo bows)

N

do-mo. Su-bi-to v'in-co-min-cio la pa-gaa rad-dop-piar. O - ra at-ten-tia-glior-di-ni  
troubled. Your wages will be doubled be-gin-ning from today. So when I call, you come to me,

[23] (The major-domo bows repeatedly)

N

che mi di-spon-go a - dar.  
When I com-mand, you o - bey.

*p a tempo*

N

Di ser-vi - tù no - vel - la pen - sa - te a prov - ve - der - mi;  
Get six or eight more ser-vants, I know I shall re-quire them.

*p*

N

sia gen - te fre-scae bel - la, ta - le da far - cio -  
Re-mem-ber when you hire them, None but the best will

N  
nor.  
do.  
DON PASQUALE (enraged, to Norina)  
Non ho fi - ni - to an - co - ra.  
You must not in - ter - rupt.

Poi quan-do-a-vrà fi - ni - to...  
I'd like to ask a question.

32 ?

*f* *f p*

(to the major-domo)

Di le-gniun pa - io  
A car-riage I can

*p*

N  
si - a do - ma-nijn scu - de - ri - a;  
ride in, and hors - es I take pride in.

*pp*

N  
quan-t'ai ca-val-li po - i, lascio lascel-taa vo-i.  
I shall not need to try them, You may go out and buy them.

DON PASQUALE

Poi quan-do-a-vrà fi -  
I'd like to ask a

*f*

Non ho fi - ni - to an - co - ra. La ca - sa è mal di -  
*You must not in - ter - rupt! This house is real - ly*  
 Dr. MALATESTA

Me - glio.  
*Gracious.*

ni - to... Be - ne.  
*ques - tion. Good - ness.*

spo - sta. La vo' ri - far di po - sta; son an - ti - ca - gli ei  
*fright - ful. It could be made de - light - ful. The rugs and lamps and*

La ca - sa? A - ve - te mai fi -  
*It's frightful? I'd like to ask a*

mo - bi - li, si deb - bon rin - no - var; vi son mill'al - tre co - se ur - gen - ti im - pe - ri -  
*fur - nit - ure will simply have to go. Bring in for my in - spec - tion A suit - a - ble col -*  
 Dr. M. (to Ernesto)

Ve - di? sen - ti? Me - glio!  
*lis - ten... watch her... Bet - ter*

ni - to? an - co - ra... eb - ben?  
*ques - tion. Ex - cuse me. I say...*

accel. e cresc.



N  
o - se, un par-ruc-chie-re sce-glie-re, un sar-to, un gio-iel - lie-re...  
lec-tion Of all such things as diamond rings and furs and hats and dress-es.

M  
che te ne par? che te ne par, che te ne par?  
and bet-ter yet, Oh bet-ter yet, oh bet-ter yet.

P  
che? se... io... voi... a - ve-tean-cor fi -  
What? What? I... you... I want to ask a

*f*

N  
Fa - te le co - se in - re - go-la,  
These things must all be at - tend - ed to.

ERNESTO

M  
(Co-min-ciaa lam-peg-  
(Look out, here comes the

P  
(Co-min-ciaa lam-peg-  
(Look out, here comes the

ni - to? ma  
ques - tion. I

*f*

N  
fa - te le co - se in re - go - la, non ci fac - ciam bur -  
*These things must all be at - tend - ed to, And mind you do - them*

E  
giar.)  
*fight.*

M  
giar.)  
*fight.*

P  
di - co... sto qua - si per schiat - tar...  
*tell you... She fills my heart with fright...*

*f*

# 24 Poco più allegro

(The major-domo exits with servants)

N  
lar. Oh bel - la!  
*right. Who's pay - ing?*

P  
Chi pa - ga?  
*Who's pay - ing?*

*fp*

N  
vo - i.  
*You are.*

P  
A dir la qui fra  
*It's time for me to*

N  
P

no - i, non pa - go mi - ca.  
warn you: I pay for noth - ing.

*fp*

No?  
No?

N  
P

(coldly)  
Mi fa - te com - pas -  
Do you re - call or

(angrily)

No!  
No!

So - noo non son pa - dro - ne?  
Will you o - bey or won't you?

*fp*

string.

N  
P

(forcefully) (with mounting rage)

sio - ne. Pa - dro - ne ov 'io co - man - do? Or or vi  
don't you? I will do no o - bey - ing! And what is

Dr. MALATESTA (interrupting)

So - rel - la...  
So - phro - nia.

*accel.*



N  
man - do... Sie-te un vil - la - no, un tan - ghe-ro, un paz-zo te-me-  
ERNESTO more, sir, You are a bore, sir, In fact, my dear, you're just a stu-pid

(Be - ne!) me - glio!  
Well now. Well now.

M  
so-rel-la.  
So-phro-nia.

P  
(spitefully)  
È ve-ro, v'ho spo - sa-ta...  
It's true that we are mar-ried?

poco a poco e cresc. poco f f

N  
ra - rio... sie - te un vil -  
peas - ant. Oh, how you

E  
(to Don Pasquale, who is foaming with rage)  
Il cie - lo si ran  
The sky is grow-ing

M  
Per ca-ri-tà, co - gna-to. So - rel - la, so -  
You must not be un-pleas-ant. So - phro - nia, So -

P  
I - o? voi so-la sie-te paz-za!  
Peas-ant? Oh no, you are the peas-ant!

f f f

N  
la - no, che pre - stoal-la ra - gio - ne ri-met-te-re sa-  
dore - me, but I know a way to cure you and bring you to your

E  
nu - vo - la, co - min - ciaa lam-peg-giar, co-min-ciaa lam-peg-  
storm - ier, the clouds - are going to burst, the clouds are going to

M  
rel - la... co - gna - to, co - gna-to, pru - den - za, pru -  
phro - nia... Pa - squa - le, Pa - squa-le, be care-ful, be

P  
io so-no qui il pa - dro-ne...  
Will you o - bey or won't you?

N  
prò, ri-met-te-re sa-prò, vil-la-no, vil-la - no.  
knees! I know a cure for you, you mon-ster, you mon - ster!

E  
giar, co-min-ciaa lam-peg-giar.)  
burst, the clouds are going to burst.

M  
den-za, pru - den - za, pru - den - za.  
care-ful, be care-ful, be care - ful.

P  
Io? io?  
I? I?

**25 Vivace**

(beside himself)

*p*

Son tra - di - to, son tra - di - to, son tra - di - to, bef - feg - gia - to, bef - feg - gia - to,  
 What a try - ing lit - tle ly - ing lit - tle spy - ing lit - tle dev - il of a wife!

*p*

mil - le fu - rie, mil - le fu - rie, mil - le fu - rie, mil - le fu - rie ho dent roil  
 What a hor - ri - fy - ing ter - ri - fy - ing pet - ri - fy - ing sam - ple of a

*p*

pet - to, quest' in - fer - noan - ti - ci - pa -  
 life! — When I think of what's be - fore

*p*

to non lo vo - gli o sop - por - tar, quest' in - fer - noan - ti - ci - pa -  
 me, it will fin - ish me, I know. When I think of what's be - fore

*p*

to non lo vo - gli o sop - por - tar, no, non lo vo - gli o sop - por - tar, no, non lo  
 me, it will fin - ish me I know, now, when I think of what's be - fore me, it will

*mp*



26

ERNESTO

(to Norina)

So - no, o  
Dear - est, for

vo - glio sop - por - tar.  
fin - ish me, I know.

NORINA

(to Ernesto)

Or t'av-ved-di, co-rein - gra - to, or t'av-ve-di, co-rein -  
You ad-mit that you are sil - ly to im - ag - ine I had

ca - ra,  
give me.

sin - ce -  
I ad -

Dr. MALATESTA (to Don Pasquale)

Sie - te un po - co,  
Wait just a mo - ment.

sie-teen po - co ri - scal -  
You're a lit - tle o - ver -

gra-to, che fu in-giu-sto  
cheat-ed you, I for-give you

il tuo so -  
for your sus -

ra-to,  
mit it.

mo-men-ta-neo fui so-spet-to, mo-men-ta-neo fui so -  
But I on-ly had a mo-moment of a hor-rid in-de-

da-to, mio co - gna-to,  
heat-ed, Sleep will cure you.

mio co-gna-to, an-da-te a  
It's a danger-ous con-

N  
spet-to, so-lo-a-mor m'ha con-si-glia-to, so-lo-a-mor m'ha con-si-  
pic-tion, *It was love that led me on-ward, it was love that led me*

E  
spet-to, so-lo a-mor t'ha con-ci-  
ci-stion, Love a-lone, love led you

M  
let-to. Son stor-di-to, son stor-di-to, son sde-  
di-tion, Sleep will cure you. *This is perfect-ly a-*

DOM P.  
Que-st'in-fer-no, que-st'in-fer-no an-ti-ci-pa-to  
what's be-fore me. *When I think of what's be-fore me,*

N  
glia-to que-sta par-te a re-ci-  
on to play the part, to play this

E  
glia-to, so-lo-a-mor t'ha con-si-glia-to que-sta par-te a re-ci-  
on-ward. *It was love a-lone that led you on and made you play the*  
(to Norina, reprovingly)

M  
gna-to, l'ha co-ste-i, l'ha co-stei con me da  
stounding! What could make you suf-fer such a change of

P  
non lo vo-glio, non lo vo-glio sop-por-tar.  
I de-clare now, *It will fin-ish me I know.*

N  
tar. *part.* Don Pa - squa - le, po - ve -  
Don Pa - squa - le, poor - old

E  
tar. *part.* Sì, Don Pa - squa - le, po - ve -  
And Don Pa - squa - le, poor old

M  
(to the lovers)  
far. *heart?* Sì, Don Pa - squa - le, po - ve -  
And Don Pa - squa - le, poor - old

P  
Son tra-di-to, bef-feg-gia to, mil-le fu-ri-ho-den-tro-il pet -  
What a try-ing lit-tle dev il, what a ly-ing lit-tle dev

*mf*

N  
ret - to! è vi - ci - no ad af - fo -  
fel - low! He is so an - gry he can't go

E  
ret - to! è vi - ci - no ad af - fo -  
fel - low! He's so an - gry he can't go

M  
ret - to! non vi veg - ga a - mo - reg -  
fel - low! Does not see what's go - ing

P  
to, que-st'in-fer-no an-ti - ci - pa - to non lo vo-glio sop-por-tar, que-st'in -  
il, what a spy-ing lit-tle dev il, she will fin-ish me, I know. When I

*mp*



N  
gar, — sì, — è — vi — ci — no ad — af — fo —  
on. — Oh, — he's — so — an - gry he — can't — go —

E  
gar, — sì, — è — vi — ci — no ad — af — fo —  
on. — Oh, — he's — so — an - gry he — can't — go —

M  
giar, — no, — non — vi — veg — ga a — mo — reg —  
on. — He — does — not — see — what's go - ing —

P  
fer - no an - ti - ci - pa - to non lo vo - glio, non lo vo - glio, sop - por -  
think of what's be - fore me, what's be - fore me, then I know I can't go

N  
gar, — ad — af — fo —  
on. — He — can't — go —

E  
gar, — ad — af — fo —  
on. — He — can't — go —

M  
giar, — a — mo — reg —  
on. — What's — go - ing —

P  
tor, — no, — sop — por —  
on. — I — can't — go —

N  
gar, on! è vi - ci - no ad af - fo - gar.  
He's so an - gry he can't go on.

E  
gar, on! è vi - ci - no ad af - fo - gar.  
He's so an - gry he can't go on.

M  
giar, on! at ten zio ne, at ten zio ne.  
Pay at - ten - tion, pay at - ten - tion.

P  
(to Norina, ironically)  
tar, non lo - vo - glio sop - por - tar. La ca - sa è mal di -  
on, no, I - can - not, can't go - on. The fur - ni - ture is

27

N  
Sì.  
Yes!

P  
spo - sta, son an - ti - ca - gliei mo - bi -  
fright - ful, and noth - ing but the best will

(spitefully)  
N  
Sì. Sì.  
Yes. Yes!

P  
li... un pran - zo per cin - quan - ta, un sar to un gio iel - lie - re, la ca - sa il  
do. A car - riage she can ride in, a lot of fan - cy dress - es and hous - es and

N  
Si, si, si, si!  
Yes, yes, yes, yes!

ERNESTO  
Ah, ah, ah, ah!  
Ah, ah, ah, ah!

Dr. MALATESTA  
Ah, ah, ah, ah!  
Ah, ah, ah, ah!

P  
pran-zo... Ah, ah, ah, ah! tra-di-to, son tra-di-to, son tra-  
hors-es... Ah, ah, ah, ah! A try-ing lit-tle ly-ing lit-tle

N  
Oh, don Pa-squa-le, po-ve-ret-to!  
Oh, Don Pa-squa-le, poor old fel-low!

E  
Oh, don Pa-squa-le, po-ve-ret-to!  
Oh, Don Pa-squa-le, poor old fel-low!

M  
An-da-te un po-co a let - to,  
You ought to be in bed now.

P  
di-to bef-feg-gia-to, bef-feg-gia-to, mil-le  
spy-ing lit-tle dev-il of a wife! What a



N *è vi - ci - no ad af - fo -*  
*He's so an - gry he can't go -*

E *è vi - ci - no ad af - fo -*  
*He's so an - gry he can't go -*

M *mio co - gna - te, and a - te a let -*  
*Let me help you go to bed.*

P *fu - rie, mille fu - rie, mille fu - rie, mil - le fu - rie ho den - tro il pet - to.*  
*hor - ri - fy - ing ter - ri - fy - ing pet - ri - fy - ing sam - ple of a wife!*

**Poco più**

N *gar. Or t'av - ve - di o co - re in - gra - to, se fu in - giu - sto il tuo so -*  
*on. Now you see that you were fool - ish, I for - give you your sus -*

E *gar. So - no, o ca - ra, sin - ce - ra - to, mo - men - ta - neo fui so -*  
*on. But I on - ly had a mo - ment of a hor - rid in - de -*

M *to. At - ten - zio - ne, che il vec - chiet - to non vi - veg - ga a mo - reg -*  
*Pay at - ten - tion, pay at - ten - tion, or he'll see what's go - ing*

P *Dal - la rab - bia, dal di - spet - to son vi - ci - no a sof - fo - car,*  
*She ig - nores me, she re - viles me, my en - dur - ance is near - ly gone.*

**Poco più**

*p*

N  
spet - to, so - lo a-mor m'ha con - si-glia - to que - sta par - tea re - ci-  
pi - cions. It was love a-lone that led me, It was love that led me

E  
spet - to, so - lo a-mor t'ha con - si-glia - to que - sta par - tea re - ci-  
ci - sion. It was love a-lone that led you, It was love that led you

M  
giar, at-ten-zion, at-ten-zion, at-ten-zio-ne, che il vec-chiet-to non vi veg-gaa-mo-reg-  
on, Won't you please, won't you please pay at-ten-tion or Pa-squa-le will perceive what's go-ing

P  
son vi-ci - no a sof - fo-car, sì, son vi-ci - no a sof - fo-  
I am put to such a-bus - es that my mind is near - ly

*cresc.*

N  
tar, a re - ci -  
on, to play the

E  
tar, que - sta par - tea re - ci-tar, sì, que - sta par - tea re - ci -  
on, led you on to play the part, it led you on to play the

M  
giar, at - ten-zio - ne, non vi veg - ga, non vi veg - gaa-mo - reg-  
on, Pay at - ten - tion, pay at - ten - tion or he'll see what's go - ing

P  
car, no, no, non vo - glio que-st'in - fer - no sop-por -  
gone, my mind is gone, and I simp - ly can't go

**28** Più presto

N  
tar, sì, so - lo a - mor m'ha con - si -  
part, Oh love, and love a - lone has

E  
tar, sì, so - lo a - mor t'ha con - si -  
part, Oh love, and love a - lone has

M  
giar, no, no, no, non vi veg - ga a - mo - reg -  
on, oh, oh, oh, oh, he'll won - der what's go - ing

P  
tar, no, non lo vo - glio, no, no, vo - glio sop - por -  
on, no, no, I - swear I can't go on, I can't go

**Più presto**

N  
glia-to que-sta par-tea re-ci - tar, a re -  
led me on, and made me play the part, I play

E  
glia-to que-sta par-tea re-ci - tar, a re -  
led you on, and made you play your part, so play

M  
giar, no, non vi veg - ga a - mo -  
on! He's sure to won - der what's go -

P  
tar, no, no, nol vo - glio sop -  
on, No, no, I swear I can't



N  
oi - tar, sì, so - lo a - mor m'ha  
my - part, Love and love a -

E  
ci - tar, sì, so - lo a - mor t'ha  
your part, Love and love a -

M  
reg - giar, no, no, no, non vi veg - ga  
ing on, He's sure, he's sure to won - der

P  
por tar, no, non lo vo - glio, no, nol  
go on, No, no, no, no, I swear I

N  
con si - glia - to que - sta par - tea re - ci - tar,  
lone has led me on and made me play the part,

E  
con si - glia - to que - sta par - tea re - ci - tar,  
lone has led you on and made you play your part,

M  
a - mo - reg - giar, no, non vi ve -  
what's go - ing on, Oh, he will won -

P  
vo - glio sop - por - tar, no, no, non vo -  
simp - ly can't go on, No, no, I swear

29

*p*

N a re ci tar. Don Pa-  
I play my part, Don Pa-

E a re ci tar. Don Pa-  
So play your part, Don Pa-

M da a - mo - reg - giar, at - ten-  
der what's go - ing on, pay at -

P glio sop - por - tar,  
I can't go on,

*fp*

N squa - le, po - ve - ret - to! è vi - ci - no ad af - fo - gar, ad  
squa - le, poor old fel - low is so mad he can't go on, He

E squa - le, po - ve - ret - to! è vi - ci - no ad af - fo - gar, ad  
squa - le, poor old fel - low is so mad he can't go on, He

M zio - ne, at - ten - zio - ne, non vi veg - ga, non vi veg - gaa -  
ten - tion, pay at - ten - tion, we must nev - er let him see what's

P no, no, non lo pos-so, non lo pos-so sop-por-tar, no,  
Oh, I know I nev-er, nev-er, nev-er can go on, I

*cresc.* *f*

N  
af - fo - gar, è vi - ci - no ad af - fo - gar, ad af - fo -  
can't go on, Don Pa-squa - le is so an - gry, he's so

E  
af - fo - gar, è vi - ci - no ad af - fo - gar, ad af - fo -  
can't go on, Don Pa-squa - le is so an - gry, he's so

M  
mo - reg - giar, non vi veg - gaa - mo - reg - giar, no, non vi  
go - ing on, Pay at - ten - tion, pay at - ten - tion, pay at -

P  
sop - por - tar, no, no, no, no, nol pos-so, non lo  
can't go on, no, no, no, oh, I nev-er, nev-er,

*fp* *cresc.*

N  
gar, ad af - fo - gar, ad af - fo - gar, \_\_\_\_\_  
mad he can't go on, he can't go on, \_\_\_\_\_

E  
gar, ad af - fo - gar, ad af - fo - gar, \_\_\_\_\_  
mad he can't go on, he can't go on, \_\_\_\_\_

M  
veg-ga, non vi veg-gaa-mo-reg-giar, a - mo - reg - giar,  
ten-tion, or he'll see what's go-ing on, what's go - ing on,

P  
pos-so, non lo pos-so, non lo pos - so sop - por - tar, dal-la  
nev-er, nev-er, nev-er, can go on, I can't go on, She ig-

*f*



N *ad* *af* *fo* *gar* *ad*  
*he* *can't* *go* *on* *he*

E *ad* *af* *fo* *gar* *ad*  
*he* *can't* *go* *on* *he*

M *a* *mo* *reg* *giar* *a*  
*what's* *go* *ing* *on* *what's*

P *rab-bia, dal di-spet-to son vi-ci-no a sof-fo-car, dal-la rab-bia dal di-*  
*nores me, she re-viles me, My en-dur-ance is near-ly gone, she ig-nores me, she re-*

N *af* *fo* *gar* *ad* *af* *fo* *gar* *ad*  
*can't* *go* *on* *he* *is* *so* *mad* *so*

E *af* *fo* *gar* *ad* *af* *fo* *gar* *ad*  
*can't* *go* *on* *he* *is* *so* *mad* *so*

M *mo* *reg* *giar...* *a* *mo* *reg* *giar* *a*  
*go* *ing* *on* *what's* *go* *ing* *on* *what's*

P *spet-to son vi-ci-no a sof-fo-car, son vi-ci-no a sof-fo-car, son vi-ci-no a sof-fo-*  
*viles me, my en-dur-ance is near-ly gone, oh my mind is near-ly gone, oh my mind is near-ly*

N  
 af - fo - gar, sì, è vi - ci - no ad af - fo - gar.  
 ver - y mad, oh, he's so mad he can't go on!

E  
 af - fo - gar, sì, è vi - ci - no ad af - fo - gar.  
 ver - y mad, oh, he's so mad he can't go on!

M  
 mo - reg - giar, sì, son vi veg - gaa - mo - reg - giar.  
 go - ing on, he must not see what's go - ing on!

P  
 car, sì, son vi - ci - no a - mo - reg - giar.  
 gone, I can't go on, I can't go on!

*f* *ff*

## Act III

## No. 8

## Introductory Chorus

SCENE I— The same room in Don Pasquale's house. Articles of feminine apparel are scattered on tables, chairs and the floor. Don Pasquale, in a state of consternation, sits before a secretary on which are piled bills and in-voices. Several servants are waiting. A hairdresser comes out of Norina's room and exits.

## Allegro

*p*

*cresc. poco a poco*

*ff* *f* *p*

Tenor (Servants, coming and going) 1 Solo

Bass 1 Solo

La cuf-  
Now the

I dia-man-ti, pre-sto, pre-sto.  
Bring the brace-let and the bon-net.



fia - ra.  
ru - bies.

Pre - sto, pre - sto.  
Hur - ry, hur - ry,

(Milliner enters with a mountain of hat boxes and is immediately shown into Norina's room.)

1 Soprano

Ven-gaavan - ti.  
And the ker - chief,

(Carrying a pelisse, a large bouquet and perfume bottles.)  
(another)

In car-roz - za tut - to  
Here's per-fume to put up-

(another)

Il ven-ta - glio.  
Here's her fan.

(another)

Il ve-lo.  
Her veil.

(another)

Pre-sto,  
Hur-ry,

que-sto.  
on it.

I guan-ti, pre-sto,  
Her gloves. Hur-ry,

(another)  
Pre-sto, pre-sto.  
*Hur-ry, hur-ry* (another)  
pre-sto.  
*hur-ry,*  
Pre-sto, pre-sto.  
*Hur-ry, hur-ry.* (three or four)  
pre-sto.  
*hur-ry,*  
I ca-val-li sul mo-men-to or-di-na-te d'at-tac-  
Tell the coach-man to be read-y. Tell the foot-man to pre-

## DON PASQUALE

(three or four)  
Che ma-rea, che stor-di -  
What a bed-lam of con-  
Pre - sto, pre-sto, pre-sto, pre - sto.  
*Hur - ry, hur-ry, hur-ry, hur-ry.*  
(three or four)  
Pre - sto, pre-sto, pre-sto, pre-sto.  
*Hur - ry, hur-ry, hur-ry, hur-ry.*  
car.  
pare.  
Pre - sto, pre-sto, pre-sto, pre - sto.  
*Hur - ry, hur-ry, hur-ry, hur-ry.*

men-to! èu-na ca-sa daim-paz-zar,  
*fu-sion, it's a bed-lam, I de-clare.*  
èu-na ca-sa daim-paz-zar, sì, daim-paz-  
*It's a bed-lam, it's a bed-lam, I de-*  
La car-roz-za.  
Call the car-riage.  
La car-roz-za.  
Call the car-riage.

zar, daim - paz - zar, daim - paz - zar, daim - paz -  
 clare, I de - clare, I de - clare, I de -

Tutti *f*  
 Pre - sto, pre - sto, pre -  
 Hur - ry, hur - ry, hur -

Tutti *f*  
 Pre - sto, pre - sto, pre -  
 Hur - ry, hur - ry, hur -

Tutti *f*  
 Pre - sto, pre - sto, pre -  
 Hur - ry, hur - ry, hur -

zar.  
 clare. (They all exit running.)

sto, la car-roz-za, pre-sto, pre-sto, pre-sto, pre - sto.  
 ry. Here's the carriage. Hur-ry, hur-ry, hur-ry, hur - ry.

sto, la car-roz-za, pre-sto, pre-sto, pre-sto, pre - sto.  
 ry. Here's the carriage. Hur-ry, hur-ry, hur-ry, hur - ry.

sto, i ca-val-li, pre-sto, pre-sto, pre-sto, pre - sto.  
 ry. Here's the coachman. Hur-ry, hur-ry, hur-ry, hur - ry.



## DON PASQUALE

(examining the bills)

Ve-dia-mo: al-la mo-di-sta cen-to scu-di. Ob-bli-ga-to! Al car-roz-zie-re sei-  
*Let's see now! For sev-en hats, one hun-dred scu-di. What a bar-gain! And to the gold-smith, one*

*Recitative*

*Allegro*

cen-to. Po-ca-ro-ba! No-ve-cen-to cin-quan-ta al gio-iel-lie-re.  
*thou-sand. Just a tri-fle! For the coach and the hors-es, an-oth-er thou-sand.*

(Throws down the bill in a rage; rises)

Per ca-val-li... Al-de-mo-nio i ca-val-li i mer-can-ti eil ma-tri-mo-nio!  
*For the coach-man...To the dev-il with the coach-man and the sales-men, and get-ting mar-ried!*

*Recit.*

*Allegro*

Per po-co che la du-rin que-sto mo-do, mio ca-ro don Pa-squa-le, a ri-ve-der-ci  
*For judg-ing of the fu-ture by the pre-sent, my fool-ish friend Pasqua-le, I'm a-fraid you're*

*Recit.*

## Andante

(thoughtfully)

pre-sto all' o-spe-da-le.      Che co-sa vor-rà dir questagran ga-la!  
*head-ed for the poor-house.      I won-der what it means, all this ex-cite-ment?*

Recit.

*p* *p*

## Andante

(thoughtfully)

U-scir so-laa que-st'o-ra, nel pri-mo di di noz-ze?  
*Go-ing out by her-self when we have just been mar-ried!*

(resolutely)

Deb-boop-por-miaogni co-sto, ed im-pe-dir-lo.      Ma...      si fa pre-sto a dir-lo: co-  
*I shall simply for-bid it, that's what I'll do.      But...      I can-not de-ny it, my*

*f*

le-i ha certio-cchia-ci, cer-to far da sul-ta-na!... Ad o-gni mo-do vo' pro-var-mi; se  
*la-dy has quite a tem-per, and the airs of an em-press. I'll have to risk it. I will tame her, I'll*

*p*

po-i fal-li-sce il ten-ta-ti-vo...      Ec-co-la; a no-i.  
*tame her, or per-ish in the ef-fort.      Here she is. I'm read-y.*

*f*

Norina runs in and, ignoring Don Pasquale, prepares to leave the house. She is dressed in full regalia, fan in hand.

**1 Allegro**

Piano introduction in G major, 2/4 time, marked *f* (forte). The music features a lively melody in the right hand and a supporting bass line in the left hand.

**DON PASQUALE** *Meno mosso*

Si-gno - ri - na, in tan - ta fret - ta do - ve  
 You are leav - ing in quite a flur - ry. May I

Musical score for Don Pasquale's first vocal entry. The vocal line is in G major, 2/4 time, marked *Meno mosso*. The piano accompaniment is marked *f* (forte) and *p* (piano).

**NORINA**

Èu - na co - sa, èu - na co - sa pre - sto det - ta: al te -  
 As you say, sir. It is true that I must hur - ry to the

va vor - reb - be dir - mi?  
 ask your de - sti - na - tion?

Musical score for Norina's first vocal entry. The vocal line is in G major, 2/4 time. The piano accompaniment is marked *f* (forte) and *p* (piano).

a - tro, al tea - tro a di - ver - tir - mi.  
 play, sir, for a lit - tle re - cre - a - tion.

Mail ma - ri - to, con sua pa - ce non vo -  
 Man - y hus - bands would - n't like it, man - y

*marcato*

Musical score for Norina's second vocal entry. The vocal line is in G major, 2/4 time, marked *marcato*. The piano accompaniment is marked *f* (forte) and *p* (piano).



N *Il ma - ri - to ve - dee ta - ce; quan - do*  
*Man - y hus - bands mind their business when they*

P *ler po - tria tal - vol - ta.*  
*men might well re - sent it.*

*f*

N *par - la non s'a - scol - ta... Il ma - ri - to quan - do par - la non s'a - scol - ta, non s'a...*  
*know they can't prevent it. (imitating her) Man - y hus - bands mind their business when they know they can't pre...*

P *Non s'a - scol - ta?*  
*Can't pre - vent it?*

*p*

## 2 Più allegro

(with mounting rage)

P *A non met - ter - mial ci - men - to, a non met - ter - mial ci - men - to, si - gno - ri - na, la con -*  
*You are fool - ish to de - fy me, you are fool - ish to de - fy me, when I tell you I for -*

*ff*

P *si - glio: va - dain ca - me - raal mo - men - to, va - dain ca - me - raal mo -*  
*did it. You'll be sor - ry if you try me, you'll be sor - ry if you*

## NORINA

(mockingly)

A star che - to e non far sce - ne per mia  
 If you stop me you will re - gret it; I ad -

men-to, el-lain ca-sa re-ste - rà.  
 try me with an-oth-er of your schemes.

*p*

par - te lo scon-giu - ro; va-daa let - to dor-ma be - ne, poi do -  
 vise ——— you to for-get it. I will see you in the morn - ing. Go to

man si par-le - rà, va - daa let-to, va-daa let-to, dor-ma be ne, dor-ma, dor-ma, dor-ma  
 bed and hap-py dreams. I ad - vise you to for-get it or you sure-ly will re-gret it, go to

*p*

be ne, poi do-man si par-le - rà, va da dor -  
 bed now, go to bed and hap-py dreams. ah ——— yes, ah ———

ma, dor-ma, dor-ma, dor-ma be-ne, poi do-man si par-le - rà, va  
 yes, I will see you in the morn-ing, go to bed and hap-py dreams. ah ———



da, dor - ma, poi do-man si par-le rà, va-daa let-to, dor-ma  
 yes, ah yes, go to bed and hap-py dreams. I will see you in the

*rall.*

*f* *rall.*

(starts to go) (ironically)

be-ne, poi do-man si par-le - rà. Ve-ra-men-te! So - no  
 morn-ing, go to bed and hap-py dreams. (barring the door) Who's to make me? Just you

**DON PASQUALE**

Non si sor-te. So - no sta-nco.  
 You come back here. I com-mand you.

*f*

**Poco più** (goes towards door)

stu - fa. Non v'a-scol - to.  
 try, dear. So am I, dear.

**Poco più** Non si sor - te. So - no  
 I'm in earn - est. I'm in

*fp*

(angrily)

So no stu fa. Im-per - ti -  
 So am I, dear. You mind your

stan - co. Ci-vet-tel-la, ci-vet - tel - la!  
 earn - est. You're a wick-ed lit-tle bag - gage!

*fp*

*fp*



(gives him a slap)

M  
nen - te.  
lang - uage.

Pren - di,  
Take that!

pren-di su che ben-ti sta.  
That will teach you how to act.

P  
Ci-vet-tel-la, ci-vet - tel-la!  
You're a bra-zen lit-tle hus-sy!

Ah!  
Ah!

#### 4 Larghetto

P  
E fi - ni - ta, don Pa-squa-le, è fi - ni - ta, don Pa-  
That's the end of Don Pa-squa-le, she has humbled me and

P  
squa-le,  
shamed me.

hai bel rom-per-ti la te-sta, hai bel rom-per-ti la  
That's the end of Don Pa-squa-le, she has beat-en me and

P  
te - sta!  
maimed me.

Al-tro-a fa-re non ti re - sta, al-tro-a fa - re non ti  
She has beat-en me and shamed me, she has humbled me and

P  
re - sta  
maimed me.

che d'an-dar-tiad af - fo-gar, che d'an-dar-tiad af - fo-  
I shall crawl a-way and die, I shall crawl a-way and

## NORINA

È du - ret - ta - la - le - zio - ne, ma ci - vù - le a  
How I wish I need not hurt him. What a shame - ful

gar. E fi - ni - ta, si,  
die. I am done for yes,

far - l'ef - fet - to; or bi - so - gna -  
way to - treat him, Still I know we -

don Pa - squa - le, si, al - troa fa - re non ti re - sta che d'an - dar - tiad af - fo -  
Don Pa - squa - le, yes, she has humbled me and shamed me, I shall go a - way and

del pro - get - to la vit - to - ria  
must de - feat him, we must tri - umph,

gar, è fi - ni - ta, è fi - ni - ta, al - troa fa - re non ti re - sta che d'an - dar - tiad af - fo - gar, don Pa -  
die. It is o - ver, it is o - ver, she has beat - en me and maimed me, I shall crawl a - way and die. Now it's

*calando*

*fp* *f > p calando*

N  
as-si - cu - rar,  
love — and I.

or — bi - so - gna —  
Though — it's — not — the —

P  
squa-le, don Pa-squa-le, al-tro a fa - re non ti re - sta, al-tro a fa - re non ti re - sta che d'an-dar-tiad af - fo -  
o-ver, Don Pa-squa-le, she has humbled me and shamed me, she has beaten me and maimed me, I shall crawl a-way and

*fp*

N  
del — pro - get to — la vit —  
way — to — treat — him, — we — must —

P  
gar, don Pa-squa-le, don Pa - squa - le, ah, è fi - ni - ta, al-tro a fa - re non ti  
die. Don Pa-squa-le, Don Pa - squa - le, Now it is o - ver, she has humbled me and

*fp*

5 Più presto

N  
to - ria, la vit - to-ria as - si - cu - rar.  
tri - umph, my be - lov-ed — and — I.

P  
re - sta che d'an-dar-tiad af - fo - gar, ad af - fo - gar, al-tro a far non ti  
shamed me, I shall crawl a-way and die, a-way and die. It's all up with me

5 Più presto



N *or bi - so - gna - la - vit - to - ria - as - si - cu -*  
*Oh I know that we shall tri - umph, my love - and*

P *re - sta - che d'an - dar - ti ad af - fo - gar, che d'an - dar - ti ad af - fo -*  
*now I shall crawl a - way - and die, I shall crawl a - way and*

*f*

N *rar, or bi - so - gna - la - vit - to - ria*  
*I, Yes, I know that we shall tri - umph,*

P *gar, al - tro a far non ti re - ste - che d'an - dar - ti ad af - fo - gar, che d'an -*  
*die, Oh it's all up with me now, I shall crawl a - way and die, crawl a -*

*f*

(to Don Pasquale)

N *as - si - cu - rar. Par - to a -*  
*my love and I. Now I'm*

P *dar - ti ad af - fo - gar.*  
*way now, a - way and die.*

*p*

**6 Allegro**

N *dun-que... go-ing.*

P *Par - ta pu-re, ma non fac-cia più ri -*  
*Then get go-ing. On-ly stay a-way is my*

**6 Allegro**

*fp* *f* *p*

N *Ci ve-dre-mo al nuo-vo gior-no.*  
*I will see you in the morning.*

P *tor - no. Por - ta chiu - sa tro - ve -*  
*warn - ing. I will fas - ten ev - 'ry*

*f* *V*

N *Ci ve-dre - mo, ci ve-dre - mo.*  
*I will see you, I will see you.*

P *rà, por - ta chiu - sa tro - ve - rà, sì, por - ta chiu - sa tro - ve -*  
*door, ev - 'ry win-dow. I will fas - ten ev - 'ry win-dow, ev - 'ry*

*V*

N *Ah, spo - so!*  
*My dar - ling!*

P *rà. door.*

*V*

**7** Vivace ma non troppo

N *Via, ca - ro spo - si - no, non far - mi il ti - ran -*  
*Be good now, my dar - ling, and do as I told*

N *no, sii dol - ce, bo - ni - no, ri - flet - ti al - l'e -*  
*you. I don't like to scold you, but I tru - ly know*

N *tà. Vaa let - to, bel non no, sia che*  
*best. The sand - man will take you and I'll*

N *to il tuo son no; per tem - poa sve - gliar -*  
*come to wake you, and I'll come to wake*

N *ti la spo - sa ver - rà, va, va, va, vaa let*  
*you, so go to your rest, go, go, go to rest.*

The musical score is written for voice and piano. It consists of six systems of music. Each system has a vocal line (marked 'N') and a piano accompaniment (marked 'p'). The key signature has one sharp (F#), and the time signature is 3/8. The tempo is 'Vivace ma non troppo'. The lyrics are in Italian and English. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include piano (p), forte (f), and accents (>).



*p*

to, bel non - no, sia che - toil tuo son - no; per  
*Now, my dar - ling, the sand - man will take you and*

*f* [8]

tem - poa sve - gliar - ti la spo - sa ver - rà.  
*I'll come to wake you, so go to your rest.*

**DON PASQUALE**

*f* Di vor -  
*I'll force*

*f*

zio! di - vor-zio! Che let-to! che spo-sa! Peg - gio - re con -  
*you, I'll force you to give me my free-dom. Di - vorce you, di -*

*f*

sor - zio di que - sto non v'ha, peg - gio - re con -  
*vorce you and send you a - way, di - vorce you or*

*p*

sor - zio di que - sto non v'ha. Oh po - ve - ro  
*force you to love and o - bey. I thought my-self*

scioc-col se du-rin cer - vel-lo con que-sto mar - tel-lo, mi - ra-col sa - rà, mi -  
*clev - er to think of this mar-riage, Was ev - er a mar-riage as fool-ish as mine, as*

NORINA

Ah! via,  
 Ah! Be

ra-col sa - rà, mi - ra-col sa - rà, con que-sto mar - tel-lo mi - ra-col sa -  
*this one of mine, as this one of mine? Was ev - er a mar-riage as fool-ish as*

*rall. un poco*

9

ca - ro spo - si - no, non far - mi il ti - ran -  
*good now, my dar - ling, and do as I told*

rà.  
*mine?*

Di -  
 I'll

9

*a tempo*

N  
no, sii dol - ce bo - ni - no, ri - flet - ti al - le -  
you, I don't like to scold — you, But I — tru-ly know

P  
vor-zio! di - vor-zio!  
force you, di-vorce you!

Di - vor-zio! di - vor -  
I swear I'll di - vorce

N  
tà. Vaa let - to bel non no, sta  
best. To bed now, my dar - ling, the

P  
zio! Oh po - ve - ro scioc-co!  
you! Was ev - er a wom-an

N  
che - to il tuo son no; per tem - po a sve -  
sand - man will take you and I'll come to

P  
se du - rin cer - vel - lo con que - sto, con que - sto mar -  
so boss - y and mul - ish? Was ev - er a mar - riage, was

N  
gliar - ti la spo - sa ver - rà, va, va, va,  
wake you, so go to your rest, go, go, go

P  
tel - lo, con que - sto mar - tel - lo mi - ra - col sa - rà, oh po - ve - ro scioc-co! se  
ev - er a mar - riage as fool - ish as the one of mine? Was ev - er a wom-an, a



N *va, per tem - po a sve - gliar - ti la spo - sa ver -*  
*and I'll come to wake you, so go to your*

P *du-riin cer - vel - lo mi - ra - col sa - rà, sì, mi - ra - col sa -*  
*wom - an as mul - ish as this one of mine? Oh this wom - an of*

*f* *p*

## 10 Poco più

N *rà. Vaa let - to, ma - ri - to... Vaa let - to, bel*  
*rest. To bed now, my dar - ling, my wor - ship - ful*

P *rà. mine! Non so - no ma - ri - to.*  
*I am not your dar - ling!*

*Poco più*

*f*

N *non - no... Vaa let - to, a let*  
*hus - band. It's time to be off*

P *Non son vo - stro non - no... Se du - roin cer - vel - lo con que - sto mar -*  
*I am not your hus - band, I am not your dar - ling, I am not your*

*ff*

N *to, now. mio non*  
*Be off*

P *tel - lo, mi - ra - col, mi - ra - col sa -*  
*hus - band. Was ev - er a mar - riage like*

*f*

*f*

N  
no, vaa let-to, ma-ri-to... vaa let-to, bel  
now. To bed now, my dar-ling, My wor-ship-ful

P  
rà, mine? Non so-no ma-ri-to.  
I am not your dar-ling.

N  
non-no... vaa let-to, a let  
hus-band, It's time to be off

P  
Non son vo-stro non-no... Se du-roin cer-vel-lo con que-sto mar-  
I am not your hus-band. I am not your dar-ling, I am not your

N  
to, mio non  
now, my dar

P  
tel-lo, mi-ra col, mi-ra col sa-  
hus-band. Was ev er a mar-riage like

11

N  
no, la spo-sa, la spo-sa, sve-gliar-ti sa-prà la spo-sa, la  
ling, I'll be there to wake you, dear hus-band of mine, I'll be there to

P  
rà, mi-ra col sa-rà, sì, con que-sto mar-  
mine, like this one of mine? Was there ev-er a



N  
spo - sa sve-gliar-ti sa-prà, sì, la spo - sa sve - gliar - ti sa -  
wake you, dear hus-band of mine, I will be there to call you, I'll

P  
tel - lo mi - ra - col sa - rà, mi - ra - col sa -  
mar-riage, a mar-riage like mine, like this one of

N  
prà, sì, la spo - sa sve - gliar - ti sa - prà, sì, la spo - sa sve -  
be there to wake you, dear hus - band of mine, I will be there to

P  
rà, mi - ra - col sa - rà, mi -  
mine, like this one of mine, a

N  
gliar - ti sa - prà.  
call you, hus - band mine.

P  
ra - col, mi - ra - col sa - rà.  
mar - riage like this one of mine?

(Exit Norina; on her way out)

she drops a letter which Don Pasquale picks up.)



## DON PASQUALE

Qual-che no-ta di cuf-fiee di mer-let-ti che la si-gno-ra qui la-sciò per ca-so.  
*Here's a bill from her seamstress or her tailor. I wonder what will be the to-tal this time?*

*Recit.*

(Reads) (Reads)

"Adorata Sofronia!" Ehi! eh-i! cheaf-fa-reè que-sto? "Fra le nove e le dieci della sera, sarò dietro il  
*"Dearest Sophronia:" Ah-a! What have we here? "Between nine and ten this evening I shall be*

giardino, dalla parte che guarda a settentrione. Per maggior precauzione fa, se puoi, d'introdurmi per  
*at the north end of the garden. It would be safest for you to let me in at the wicket gate*

la porta segreta. A noi daran ricetta sicuro l'ombre del boschetto. Mi scordavo di dirti che  
*where we will be hidden by the trees. Remember that I shall signal to you by singing a*

p

annunzierò cantando il giunger mio.      Mi raccomando.      Il tuo fedele.      Addio.”  
*serenade.*      *Your true lover.”*

The musical score is written on three staves. The top staff is a single bass line with a 'p' (piano) dynamic marking at the beginning. It contains the lyrics: "annunzierò cantando il giunger mio.      Mi raccomando.      Il tuo fedele.      Addio.”" followed by the italicized line "serenade." below the first line. The bottom two staves are a grand staff (treble and bass clef) with a brace on the left. They contain a musical melody with a long, sweeping line that spans across the first two lines of the score, ending with a double bar line. The paper is aged and yellowed.

(raging)

Que-st'è trop-po; co - ste-i mi vuol mor - to ar-ra - bia-to! Ah! non ne pos-so  
*This is dread-ful! She'll drive me to my death be-fore she's fin-ished. What can a per-son*

(rings) (to servants)  
 più, per-do la te-sta! Si chia-mi Ma-la-te-sta. Cor-re-te dal Dot-to-re, di-te-gli che sto  
 do? *I'm go-ing cra-zy! I'll send for Ma-la-te-sta. Run out and get the Doc-tor. Go tell him I am*  
*p*

mal, che ven-ga to-sto. (O cre-pa-re, o fi-nir-la ad o-gni co-sto.)  
*ill and he must hurry. (I'll ex-pose this be-tray-er or I shall per-ish.)*

**12 Allegro vivace**

## Maid and Valets



na - bi - le an - di - ri - vie - ni!  
heard such a ring-ing and rus-tling?

na - bi - le an - di - ri - vie - ni!  
heard such a ring-ing and rus-tling?

na - bi - le an - di - ri - vie - ni!  
heard such a ring-ing and rus-tling?

*f*

*p*  
Tin tin ti qua, tin, tin, tin, tin.  
They call you here, ding, ding, ding, ding.

*p*  
Ton ton di là, ton, ton, ton,  
They call you there, dong, dong, dong,

*p*  
Ton ton di là, ton, ton, ton,  
They call you there, dong, dong, dong,

*p*

In pa-ceun at - ti-mo giam-mai si sta.  
And not a qui-et mo-ment an - y - where.

ton.  
dong.

ton.  
dong.

In pa-ceun at - ti-mo giam-mai si  
And not a qui-et mo-ment an - y -

In pa-ceun at - ti-mo giam-mai si  
And not a qui-et mo-ment an - y -

*Tin, tin, tin, tin.*  
*Ding, ding, ding, ding.*

*Tin, tin, tin, tin.*  
*Ding, ding, ding, ding.*

*In pa-ce un*  
*Nev-er a*

*sta.*  
*where,*

*Ton, ton, ton, ton.*  
*Dong, dong, dong, dong.*

*Ton, ton, ton, ton.*  
*Dong, dong, dong, dong.*

*In pa-ce un*  
*Nev-er a*

*sta.*  
*where,*

*Ton, ton, ton, ton.*  
*Dong, dong, dong, dong.*

*Ton, ton, ton, ton.*  
*Dong, dong, dong, dong.*

*In pa-ce un*  
*Nev-er a*

*at - ti-mo mai non si sta,*  
*mo-moment of peace an-y-where,*

*in pa-ce un at - ti-mo mai non si sta, tin, tin, tin, tin,*  
*Nev-er a mo-moment of peace an-y-where, ding, ding, ding, ding,*

*at - ti-mo mai non si sta,*  
*mo-moment of peace an-y-where,*

*in pa-ce un at - ti-mo mai non si sta, ton, ton, ton, ton,*  
*Nev-er a mo-moment of peace an-y-where, dong, dong, dong, dong,*

*at - ti-mo mai non si sta,*  
*mo-moment of peace an-y-where,*

*in pa-ce un at - ti-mo mai non si sta, ton, ton, ton, ton,*  
*Nev-er a mo-moment of peace an-y-where, dong, dong, dong, dong,*

*tin, tin, tin, tin.*  
*ding, ding, ding, ding.*

*ton, dong,*

*ton, ton, ton, ton.*  
*dong, dong, dong, dong.*

*Ma... ca-sa*  
*But for the*

*ton, dong,*

*ton, ton, ton, ton.*  
*dong, dong, dong, dong.*

*Ma... ca-sa*  
*But for the*

*13*

*13*

*f*

*p*

buo-na, mon-ta-tain gran - de.  
 pres-ent it's rath-er pleas - ant.

buo-na, mon-ta-tain gran - de.  
 pres-ent it's rath-er pleas - ant. *p*

Sì, ca - sa buo - na, mon-ta-tain  
 Yes, for the pres-ent it's rath-er

Si spen-dee span - de; c'è da scia - lar.  
 They must be wealth - y, the way they spend.

Si spen-dee span - de; c'è da scia - lar.  
 They must be wealth - y, the way they spend.

gran - de. pleas - ant. Si spen-dee  
 They must be

Fi - ni-to!l pran - zo, vi fu-ron  
 She has a tem - per and she can

Fi - ni-to!l pran - zo, vi fu-ron  
 She has a tem - per and she can

span - de; c'è da scia - lar.  
 wealth - y, the way they spend.

Fi - ni-to!l pran - zo, vi fu-ron  
 She has a tem - per and she can



sce - ne.  
*fight, too.*

Di - ceil ma-  
*First says the*

sce - ne.  
*fight, too.*

Co - min-cian pre - sto.      Con-ta-te un po'.  
*They're start-ing ear - ly.      Go on, my friend.*

Soprano

ri - to:      "Re-star con - vie - ne"      Di - ce la spo - sa:      "Sortire io  
*mas-ter,      "You have no right to."      Then says the mis-tress,      "But here I*

vo'."      Il vec-chio sbuf - fa,      se-gue ba - ruf - fa,      ma - la spo -  
*go.'"      Then he would scold      her,      and try to hold her, -      but - it was*

Oh!  
*Oh!*

Ma - la spo -  
*But - it was*

Oh!  
*Oh!*

Ma - la spo -  
*But - it was*

14

si - na - l'ha da spun-tar, l'ha da spun-tar, sì.  
she who won in the end, won in the end, yes.

si - na - l'ha da spun-tar, l'ha da spun-tar, sì. V'èun ni-po - ti - no gua-sta me-  
she who won in the end, won in the end, yes. There is a neph-ew. Ver-y sus-

si - na - l'ha da spun-tar, l'ha da spun-tar, sì. V'èun ni-po - ti - no gua-sta me-  
she who won in the end, won in the end, yes. There is a neph-ew. Ver-y sus-

14

3

Che tie-neil vec-chio so-prapen-sie - ri.  
Lit-tle he cares what his un-cle wish - es.

stie-ri...  
pic-i-ous!

stie-ri...  
pic-i-ous!

rall.

### Tempo di Valzer

Tenor *p*

Quel ni - po - ti - no gua-sta me -  
There is a neph-ew. That is sus -

Bass *p*

### Tempo di Valzer

Quel ni - po - ti - no gua-sta me -  
There is a neph-ew. That is sus -

*p*

*p*  
 Che tie-nejl vec - chio  
 Charm-ing young neph - ew.

stie - ri...  
 pic - ious...

stie - ri...  
 pic - ious...

So - pra pen -  
 Ver - y sus -

*f* so - pra pen - sie - ri.  
*f* Ver - y sus - pic - ious!

*p* La pa - dron - ci - na  
 Ma - dam Cor - ne - to

so - pra pen - sie - ri.  
*f* Ver - y sus - pic - ious!

sie - ri,  
 pic - ious!

so - pra pen - sie - ri.  
*f* Ver - y sus - pic - ious!

*p*

è tut - ta fo - co.  
 cares for him mad - ly.

*p*  
 Par chejl ma -  
 Mas - ter Pa -

*p*  
 Par chejl ma -  
 Mas - ter Pa -



**15**

*f*  
Lo con-ti po-co.  
*Suf-fers him sad-ly.*

ri-to lo con-ti po-co, lo con-ti po-co.  
squa-le suf-fers him sad-ly, *Suf-fers him sad-ly.*

ri-to lo con-ti po-co.  
squa-le *Suf-fers him sad-ly.*

**15**

*p*  
Zit-ti pru-den-za.  
*Some-one is com-ing!*

*p*  
Al-cu-no vie-ne.  
*Mind what you say now.*

Si sta-rà be-ne:  
*Ev-'ry-one's hap-py!*

*p*  
Zit-ti, zit-ti.  
Qui-et, qui-et.

*p*  
C'è da scia-lar,  
*Ev-'ry-thing's fine!*

*p* C'è da scia - lar: *pp* zit - ti, zit - ti, zit - ti, zit - ti,  
*Ev - 'ry-thing's fine!* Qui - et, qui - et, qui - et, qui - et,

*p* C'è da scia - lar: *pp* zit - ti, zit - ti, zit - ti, zit - ti,  
*Ev - 'ry-thing's fine!* Qui - et, qui - et, qui - et, qui - et,

*p* C'è da scia - lar: *pp* zit - ti, zit - ti, zit - ti, zit - ti,  
*Ev - 'ry-thing's fine!* Qui - et, qui - et, qui - et, qui - et,

al - cun vie - ne, zit - ti,  
*Some - one's com - ing, qui - et,*

al - cun vie - ne, zit - ti,  
*Some - one's com - ing, qui - et,*

al - cun vie - ne, zit - ti,  
*Some - one's com - ing, qui - et,*

*cresc.*

*f* zit - ti, sì, sì, c'è da scia - lar; 16  
*qui - et, yes, yes, Ev - 'ry-thing's fine!*

*f* zit - ti, sì, sì, c'è da scia - lar;  
*qui - et, yes, yes, Ev - 'ry-thing's fine!*

*f* zit - ti, sì, sì, c'è da scia - lar;  
*qui - et, yes, yes, Ev - 'ry-thing's fine!*

*f* 16 *p*

*p*  
 si sta-rà be-ne:  
*Ev-'ry-one's hap-py!*  
*p*  
 c'è da scia-lar,  
*Ev-'ry-thing's fine!*

*p*  
 si sta-rà be-ne:  
*Ev-'ry-one's hap-py!*  
*p*  
 c'è da scia-lar,  
*Ev-'ry-thing's fine!*

*p*  
 si sta-rà be-ne:  
*Ev-'ry-one's hap-py!*  
*p*  
 c'è da scia-lar,  
*Ev-'ry-thing's fine!*

Sop.

Ten.

c'è da scia-lar,  
*Ev-'ry-thing's fine!*

*p*  
 sì, c'è da scia-lar, zit-ti,  
 Yes, ev-'ry-thing's fine! Qui-et,  
*pp*

*p*  
 sì, c'è da scia-lar, zit-ti,  
 Yes, ev-'ry-thing's fine! Qui-et,  
*pp*

c'è da scia-lar, zit -  
 Ev-'ry-thing's fine, ev-'ry-thing's fine! Qui -



zit-ti, al-cun vie-ne, zit-ti, zit-ti, c'è da scia-lar, c'è da  
 qui-et, some-one's com-ing, qui-et, qui-et, Ev-'ry-thing's fine! Ev - 'ry -

ti, zit - ti, c'è da scia - lar, zit-ti, zit-ti, al-cun  
 et, qui - et, Ev - 'ry - thing's fine, qui-et, qui-et, some-one's

scia - lar, sì, c'è da scia - lar... quel ni-po-ti - no... *p a piacere*  
 thing's fine!— Ev - 'ry - thing's fine! As to the neph - ew

scia - lar, sì, c'è da scia - lar... quel ni-po-ti - no... *p*  
 thing's fine!— Ev - 'ry - thing's fine! As to the neph - ew

vie-ne, zit-ti, zit-ti, sì, c'è da scia-lar... quel ni-po-ti - no... *p*  
 com-ing, qui-et, qui-et, all is ver-y fine! As to the neph - ew

*calando* *col canto*

*f a tempo* *All exit*  
 c'è da scia - lar.  
 Ev-'ry-thing's fine!

*f*  
 c'è da scia - lar.  
 Ev-'ry-thing's fine!

*f*  
 c'è da scia - lar.  
 Ev-'ry-thing's fine!

*a tempo*  
*f*

## No. 11

## Recitative And Duet

## SCENE IV

**ERNESTO** (appearing at the door)

**Dr. MALATESTA** (appearing at the door)

*Sta be-ne. O-rajngiar-di-no scen-do-a far la mia*  
*All set-tled, I will be wait-ing by the gate to the*

*Siamo in-te-si.*  
*Then it's set-tled.*

*Recit.*

*par-te. Non te-*  
*gar-den. You can*

*Ment'io fo qui la mi-a. So-prat-tut-to che il vec-chio non ti co-no-sca.*  
*I'll wait here for Pa-squa-le. But be care-ful! He must not know who you are.*

*f* *p*

*me-re. Su il man-tel-lo e vi-a. A ri-ve-*  
*trust me. Put the cloak on and van-ish. I'll go a-*

*Ap-pe-na ve-nir ci sen-ti... Ot-ti-ma-men-te.*  
*As soon as you hear him com-ing... That's it, ex-act-ly.*

(Exit)

E der-ci.  
long, then.

M

Que-sta  
Sure-ly  
Recit.

*a tempo*

*p*

M re-pen-ti - na chia-ma-ta mi pro-va che il bi-gliet-to del con ve-gno not-tur-no ha fat-to ef-  
this re-quest from Pa-squa-le is proof he found the let-ter, and the tryst in the gar-den will be suc-

M fet-to. Ec-co-lo!... com'è pal-li-doè di - mes-so! non sem-bra più lo stes-so... me ne fa ma-le il  
cess-ful. There he is! But so pal-lid and so fee-ble! He's like an-oth-er per-son. I scarce-ly would have

*p*

17

## Andante

M co-re... Ri-com-po-niamci un vi-so da dot-to-re.  
known him. Now for my bed-side manner, like a doc-tor.

*p*



## SCENE V

(going to meet Don Pasquale)

M Don Pa-squa-le... Non mi fa-te lan-  
*Don Pa-squa-le.* You must try to be  
**DON PASQUALE** (solemnly and sadly)  
 Co-gna-to, in me ve-de-te un mor-to che cam-mi-na.  
*Recit.* Oh, doc-tor, I think I'm dy-ing. I may be dead at-read-y.

M guire a que-sto mo-do.  
*slight-ly more spec-if-ic.* (preoccupied)  
 P Pen-sar che per un mi-se-ro pun-tiglio mi son ri-dott-a questo! Mil-le No-  
 To think that for one quarrel with Er-ne-sto I've brought myself to this! I should have

M (to himself) (to Don Pasquale)  
 (Co-sa buo-na a sa-per-si.) Mi spieghere-te al-fin...  
 (I am glad he admits it.) Tell me the reason.  
 P ri-ne a-ves-si da-te a Ernesto! Mez-za en-tra-ta d'un an-no  
 known it; I should have let him mar-ry. Half of my in-come is wasted

M E po-i?  
 Con-tin-ue.  
 P in cuff-ie e na-stri con-su-ma-ta! ma questo è nul-la. La si-gno-ri-na vuol an-dar a te-  
 on hats and all kinds of use-less doodads! But that is nothing. She had de-cid-ed she must go to the

P

a - tro: m'op-pon-go col - le buo-ne, non in-ten-de ra - gio-ne, e son de-ri - so: co-  
 thea-tre. I frowned on ihis po - lite - ly, and she flew in a tem-per. So I for-bade it, for-

Dr. MALATESTA

P

U - no schiaffo!  
 Sure-ly not!

man-do... e col-la man mi dà sul vi - so. U - no schiaffo, sì, sì-  
 bade it. Then, with her hand, my la-dy slapped me. That's ex-act-ly what she

(to himself)

(to Don Pasquale)

M

(Co-rag-gio.) Voi men - ti - te: So-fro-nia è don-na ta - le, che non può, che non  
 Here goes. That's a false-hood. A la - dy like my sis-ter nev-er could, nev-er

P

gno-re!  
 did, sir.

M

sa, nè vuol far ma-le: pre-te-sti per cac-ciar-la via di ca-sa, fan-do-nie che in-ven-  
 would have been so wicked. You're mak-ing up a lot of sil-ly sto-ries to drive her from your

M *ta-te Mia so-rel-la ca-pa-ce a voi di per-dere il ri-spet-to!*  
*house-hold. My So-phro-nia. So you pretend that she does not re-spect you!*  
**DON PASQUALE**

*Laguancia è te-sti - mo-nio: il tut-to è*  
*Well, here's my cheek to prove it. I tell you she*

M *Non è ve-ro.*  
*That's a lie, sir.*

P *Si-gno-re, gri-dar co-tan-to par-mi-jn-con-ve-*  
*Excuse me, but you are shouting louder than you*

*det-to.*  
*slapped me.*

*È ve-ris-si-mo—*  
*It is not a lie—*

M *nien-za.*  
*need to.*

*(calming himself)*  
*Par-la-te dun-que. (Faccia mi - a, co-rag-gio.)*  
*Now, please, continue. (I must keep my-self from laughing.)*

P *Ma se voi fa-te per-der-la pa-zien-za!*  
*It is all I can do to keep my temper.*

*Lo schiaffo è*  
*The slap was*

M *Io son di sas-so. (Se-con-dia-mo.) Ma co-me! mia so-*  
*This is a-stounding! (What an actor.) Great heavens! My So-*

*(Gives him the letter)*  
*nul-la, v'è di peg-gio an-co-ra: leg-ge-te.*  
*nothing; Here's what capped the climax: Just read this.*



M *rel-la si saggia, buo-na è bel-la...  
phron-ia, so gen-tile and so good...*

P *Che sia col pe-vol son an-co-rain-  
I can't be-lieve she ev-er would de-*

*Sa-rà buo-na per vo-i, per me no cer-to.  
She may seem good to you, but not to me.*

M *cer-to.  
ceive you.*

P *Io son co-si si-cu-ro del de-lit-to, che v'ho fat-to chia-marees-pres-sa-men-te qual te-sti-  
Well, I am ver-y cer-tain that she's guilty. That is why I have sent for you to come here, so I could*

M *Va ben... ma ri-flet-te-te...  
My friend, please think it o-ver.*

P *mo-nio del-la mia ven-det-ta.  
tell you how I'll have my vengeance.*

*Ho tut-to pre-ve-du-to... ma-a-spet-  
I have no need for thinking... you sit*

M *Se-diampu-re. Ma par-la-te.  
I am lis-t'ning. Now let's have it.*

P *ta-te, se-dia-mo.  
down, and lis-ten.*

## 18 Moderato

**18** Moderato

*p*

Che-ti, che-ti-im-man-ti -  
*Soft-ly, soft-ly, we will*

nēn - te, che-ti, che-ti-im-man-ti-nēn-te nel giar-di-no di-scen-dia-mo;  
*has ten, soft-ly, soft-ly, we will has-ten to the i-vy-cover-ed wick-et;*

pren-do me-co la mia gen-te, pren-do me-co la mia  
*With my trust-y men to aid us, with my trust-y men to*

gen-te, il bo-schet-to cir-con-dia-mo,  
*aid us, we'll surprise them in the thicket.*

e la cop-pia scia-gu-  
*When we're sure that we have*

ra-taa un mio cen-noim-pri-gio-na-ta,  
*found them, we'll sur-prise them and con-found them..*

*fp*

*P* sen - za per - de - re un mo - men - to con - du - ciam dal po - de - stà, e la cop - pia scia - gu -  
*When we've gagged and tied and bound them, we will drag them off to jail. When we're sure that we have*

*3* *3* *3* *3* *fp* *rit.*

*P* ra ta, a un mio cen - no im - pri - gio - na - ta, sen - za per - de - re un mo - men - to con - du - ciam dal po - de -  
*found them, we'll surprise and then surround them. When we've gagged and tied and bound them, we will drag them off to*

*3* *3* *3* *p*

*P* stà, sen - za per - de - re un mo - men - to con - du - ciam dal po - de - stà, sen - za per - de - re un mo -  
*jail, when we've gagged and tied and bound them, we will drag them off to jail. When we've gagged and tied and*

*Dr. MALATESTA* **19** *p*  
 Io di rei... sen - ti - te un po -  
*Ver - y good, but just a min*

*rall.* *3* *3* *3* *men - to con - du - ciam dal po - de - stà.*  
*bound them, we will drag them off to jail.*

**19** *a tempo* *col canto* *f* *p* *3* *3*



M co. Noi due so-li, noi due so-li, noi due so-li and iam sul lo-co; nel bo-schet-to ciap-po-  
 ute: I've a no-tion, I've a no-tion, and there may be something in it. Pry-ing ser-vants oft-en

M stia - - - mo, noi due so - li ciap-po-stia-mo, ed a tem-po ci mo-  
 gos - - - sip, and with trees a-round to screen us, we can do the job be-

M stria-mo. E tra preghie tra mi - nac-ce d'av-ver-tir l'an-to-ri-  
 tween us. With the two of us to-geth-er I am sure we can-not

M tà, ci fac-ciam dai due pro-  
 fail. Let us threat-en them with

M met-ter che la co-sa re-sti là, e tra pre-ghi, tra mi-nac-ce d'av-ver-tir l'an-to-ri-  
 ven-geance and for-get a-bout the jail, with the two of us to-geth-er I am sure we can-not

M *p*

tà, ci fac-ciam dai due pro-met-te-re che la co-sa re-sti là, ci fac-ciam dai due pro-fail, We will threat-en them with ven-geance and for-get a-bout the jail, with the two of us to -

M *rall.*

met-ter che la co-sa re-sti là, ci fac-ciam dei due pro-met-ter che la co-sa re-sti geth-er I am sure we can-not fail, let us threat-en them with vengeance and for-get a-bout the

*col canto*

### [20] Poco più

M

là.  
jail.  
DON PASQUALE

### [20] Poco più

*p staccato*

È si fat-to sciog-li-men-to po-ca pe-na-al-tra-di- That's a ver-y trif-ling sentence for a sin be-yond re -

M

Ri-flet-te-te, è mia so - rel - la.  
She's my sis - ter, as you know, sir.

P

men - to. Va-da fuor di ca-sa mi-a, va-da fuor di ca-sa  
pent-ance. She has sim-ply got to go, sir, she has sim-ply got to



M *Eun af-fa-re de-li-ca-to, de-li-ca-to, de-li-ca-to, vuol ben es-ser pon-de-*  
*It's a ticklish sit-u - a-tion, it's a ticklish sit-u - a-tion, give it deep con-sid-er-*

P *mi a, al-tri pat-ti non vo' far.*  
*go, sir, who-ev-er she may be.*

M *ra-to, pon-de - ra-to, pon-de - ra-to.*  
*a-tion, give it deep con-sid-er - a-tion.*

P *Pon-de - ra - te, e-sa-mi-na - te, ma*  
*You can pon-der, you can con-sid - er, but*

M *U - no scan - da-lo fa - re - te e ver-*  
*I ad-mit she's hard to han-dle, but you*

P *in mia ca-sa non la vo', no, no.*  
*she can nev-er live with me, no, no.* *Non im-por-ta.*  
*That is noth-ing.*

M *go - gna poi nea - vre - te; non con-vie - ne, non sta be - ne: al-tro*  
*must not make a scan-dal, Oh, be-lieve me, that would grieve me. I am*

P *Non im-por-ta.*  
*That is noth-ing.*

*pp* *f* *pp*



(Reflects a moment)

M *mo-do, al-tro mo-do cer-che-rò.*  
*sure I'll find a way to set you free. (imitating him)*

P *Non sta be - ne, non con-vie - ne...ma lo schiaffo, ma lo schiaffo qui re -*  
*Well, be-lieve me, oh be-lieve me...I can-not excuse the blow she dealt to*

*p*

**21 Moderato**

(with sudden inspiration)

M *(They both ponder)*

P *stò.*  
*me.*

**21 Moderato**

*L'ho tro -*  
*Now I*

*Io di-re - i...*  
*I can tell you...*

**Tempo I (mosso)**

M *va - ta!*  
*have it!*

P *Be-ne - det-to! di-te, di-te, di-te pre-sto!*  
*Clev-er fel-low! tell me, tell me, come and tell me!*

**Tempo I (mosso)**

*p* *fp* *fp* *fp*

M *Nel bo-schet-to quat-ti quat-ti ci ap-po - stia-mo, di là tut-tou-dir pos -*  
*We'll con-veal our-selves among the shadows near them, we'll contrive to o-ver-*

*fp* *fp*

M  
 sia - mo. S'è con - stan - te il tra - di - men - to, la cac - cia - te su due  
*hear them. Then, if you can prove she's guil - ty, you may send her off at*

*fp fp*

M  
 pie'.  
 once.  
 DON PASQUALE

Bra - vo, bra - vo, bra - vo,  
*Bra - vo, bra - vo, that will*

*f*

P  
 bra - vo, va be - no - ne, son con -  
*suit me, that's a bar - gain, that's a*

P  
 ten - to, va be - no - ne, son con - ten - to, son con -  
*bar - gain, that's a bar - gain, that will suit me, that's a*

Dr. MALATESTA

ten - to, bra - vo, bra - vo, bra - vo, son - - - - - con - ten - to.  
*dar - gain, bra - vo, bra - vo, bra - vo, that's a bar - gain.*

*Si. But... rall.*

## [22] Moderato mosso

A - spet - ta, a - spet - ta, ca - ra spo - si - na: la mia ven - det - ta già s'av - vi -  
*Care - ful, my la - dy, I'm on your track - now; I will get e - ven, I'll pay you*

ci - na, già, già ti pre - me, già t'ha rag - giun - to, tut - te in un pun - to l'hai da scon -  
*back now, vengeance is hov - ring near - er and near - er, wid - er and wid - er o - pens the*

tar. Ve drai se gio - vi - no rag - gi - rie ca - ba - le, sor - ri - si te - ne - ri, so - spi - rie  
*trap. You're going to pay for ev - 'ry as - sig - na - tion, ev - 'ry pal - pi - ta - tion, ev - 'ry lit - tle*

la - gri - me, ve - drai se gio - vi - no, ve - drai se gio - vi - no sor - ri - si te - ne - ri, so - spi - rie  
*kiss of yours; you're going to pay for it, you're going to pay for it, you're going to pay for ev - 'ry lit - tle*



la-gri-me: or vo-glio pren-de-re la mia ri - vin-ci - ta, or vo-glio pren-de-re la mia ri -  
 bliss of yours, I let you laugh at me, I let you snap at me, but you will nev-er take an-oth-er

vin - ci - ta, sei nel-la trap-po-la, v'hai da re star, sì, sei nel-la trap-po-la, v'hai da re-  
 slap at me, no mat-ter what you do, you're in a trap, oh no mat-ter what you do, you're in a

star; la mia ven - det - ta già t'ha rag - giun - to, tut-te in un pun - to l'hai da scon-  
 trap; Is it clear to you ven-geance is near to you no mat-ter what you do? You're in a

tar, tut-te in un pun - to l'hai da scon-tar, tut-te in un pun - to l'hai da scon-  
 trap, it should be clear to you, you're in a trap, ven-geance is near to you, you're in a

Dr. MALATESTA

23

Il po - ve - ri - no so-gna ven - det - ta, non sai me - shi - no quel che l'a -  
 Poor old Pa - squa - le, talk-ing so loud - ly, poor old Pa - squa - le, gloat-ing so

tar.  
 trap.

a tempo

*p*

M  
 spet - ta: in - va - no fre - me, in - van s'ar - rab - bia, è chiu-so in gab - bia, non può scap-  
 proud - ly, lit - tle per - ceiv - ing, lit - tle be - liev - ing he'll be the quar - ry caught in the

M  
 par. In - va - no ac - cu - mu - la pro - get - tie cal - co - li, in - va - no ac - cu - mu - la pro - get - tie  
 trap. That lit - tle dream of his is going to fail him now, that lit - tle scheme of his will not a -

M  
 cal - co - li, non sa che fab - bri - ca ca - stel - lijn a - ri - a; non ve de, il sem - pli - ce, non ve - de, il  
 vail him now, he's dug a pit in hope that she would fall in it, he laid a trap in hope that she would

M  
 sem - pli - ce, che nel - la trap - po - la da sè me - de - si - mo, sì, nel - la trap - po - la da sè me -  
 crawl in it, he does - n't know that he's a - bout to sprawl in it, he laid a trap in hope that she would

M  
 de - si - mo, non ve - de, il sem - pli - ce, che nel - la trap - po - la da sè me - de - si - mo si va a get - tar. In - van s'ar -  
 fall in it, he nev - er guesses that the one to fall in it will be the ver - y one who laid the snare. Lit - tle be -

M *f*

rab - bia, in - va - no fre - me s'è chiu-sojn gab - bia, non può scap-par, s'è chiu-sojn  
*liev-ing, lit-tle per - ceiv-ing he'll be the quar-ry caught in the trap, Talk-ing so*

M *f*

gab - bia, non può scap-par, s'è chiu-sojn gab - bia, non può scap-par.  
*loud - ly, caught in the trap, boast-ing so proud-ly, caught in the trap.*

M *p*

La cac - cia - te su due piè', e la tol - go via con  
*She will leave with-out de - lay, I will take her right a -*

**DON PASQUALE**

M *p*

Va be - no - ne, son con - ten - to, son con - ten - to, son con -  
*That's a bar - gain, that's a bar - gain, That's a bar - gain, that's a*

M

me. Quat-ti quat-ti ciap-po - stia - mo, di là tut - to  
*way. In the shad - ows we'll be near them, we'll be near them,*

P

ten-to. Quat-ti quat-ti ciap-po - stia - mo, u - dir pos -  
*bar - gain. In the shad - ows we'll be near them, we'll o-ver-*



M *tut-to, tut - to...  
o-ver-hear them...*

P *sia - mo, hear them, tut-to, tut - to u - dir pos - sia -  
just the two of us to - geth -*

24

M *In - va-noac-cu-mu-la pro-get-tie cal - co-li, in - va-noac-cu - mu-la pro-get-tie*  
*That lit-tle dream of his is going to fail him now, that little scheme of his will not a -*

P *mo. er. Ve-drai se gio-vi-no rag-gi-rie ca - ba-le, sor-ri-si te - ne-ri so-spi-rie*  
*You're going to pay for ev-'ry as-sig - nation, ev-'ry pal-pi-ta-tion, ev-'ry lit-tle*

24

M *cal-co-li, non sa che fab-bri-ca ca-stel-li in a - ri - a, non ve-de-il sem-pli-ce, non ve-de-il*  
*vail him now, he dug a pit in hope that she would fall in it, he laid a trap in hope that she would*

P *la-gri-me, ve-drai se gio-vi-no, ve-drai se gio-vi-no sor-ri - si te - ne-ri, so - spi-rie*  
*kiss of yours, you're going to pay for it, you're going to pay for it, you're going to pay for ev-'ry lit - tle*

M *sem - pli-ce, non ve-de-il sem-pli-ce che nel - la trap-po-la da sè me-de-si-mo, non ve-de-il*  
*crawl in it, He does-n't know that he's a-bout to sprawl in it, he laid a trap in hope that she would*

P *la - gri-me, or vo-glio pren-de-re la mia ri - vin-ci-ta, or vo-glio pren-de-re la mia ri -*  
*bliss of yours, I let you laugh at me, I let you snap at me, but you will nev-er take an-oth - er*

M sem-pli-ce che nel-la trap-po-la da sè me-de-si-mo, che nel-la trap-po-la si va a get-  
fall in it, he nev-er guess-es that the one to sprawl in it will be the ver-y one who laid the

P vin-ci-ta, sei nel-la trap-po-la, v'hai da re-star, sì, sì, sei nel-la trap-po-la, v'hai da re-  
slap at me, no mat-ter what you do you're in a snare, oh yes, no mat-ter what you do you're in a

M tar, è chiu-so in gab-bia, è chiu-so in gab-bia, non può scap-  
snare, Poor old Pa - squa-le, talk-ing so loud-ly, caught in the

P star, a-spet-ta, a - spet-ta tut-te in un pun-to l'hai da scon-  
snare, Care-ful, my la - dy, I will get e - ven, you're in a

M par, è chiu-so in gab-bia, non può scap par, è chiu-so in gab-bia, non può scap-  
snare, boast-ing so proud-ly, caught in a snare, Poor old Pa - squa-le, caught in a

P tar, tut-te in un pun-to l'hai da scon-  
snare, I will get e - ven, you're in a

# [25] Poco più

M par, ah, ah, ah, ah, ah! è chiu-so in  
snare, ha, ha! ha, ha, ha, ha, ha! Poor old Pa -

P tar, ah, ah! ah, ah, ah, ah, ah! tut-te in un  
snare, ha, ha! ha, ha, ha, ha, ha! I will get



M *gab-bia, non può scap-par, ah, ah, ah, ah, ah, ah, ah, ah, ah,*  
*squa-le, caught in the snare, ha, ha, ha, ha, ha, ha, ha, ha, ha,*

P *pun-to l'hai da scon-tar, ah, ah, ah, ah, ah, ah, ah, ah, ah,*  
*e-ven, you're in a snare, ha, ha, ha, ha, ha, ha, ha, ha, ha,*

*p* *resc.* *f*

M *ah, ah, ah! non può scap-par, non può scap-par, non può scap-*  
*ha, ha! he's caught in the snare, caught in the snare, caught in the*

P *ah, ah, ah! l'hai da scon-tar, l'hai da scon-tar,*  
*ha, ha! yes caught in a snare, you're in a snare,*

*f*

M *par, non può scap-par.*  
*snare, caught in the snare.*

P *l'hai da scon-tar, l'hai da scon-tar.*  
*you're in a snare, you're in a snare.*

(They leave together)



## No. 12

## Serenade And Nocturne

SCENE VI—A small grove in Don Pasquale's garden. On the left, steps leading to the house; on the right, a summer-house; at the rear, a gate.

**Andante mosso**

**ERNESTO** (from outside)

Com' è gen-  
How soft and

*p* (Guitars)

til \_\_\_\_\_ la notte a mezz' ora A-pril \_\_\_\_\_ È az-zur-roil ciel, — la lu-naè sen - za  
light \_\_\_\_\_ is the spell of the night. \_\_\_\_\_ The moon is high — under a cloud-less

*sempre arpeggiato*

vel: \_\_\_\_\_ tut-toè lan - guor \_\_\_\_\_ pa-ce, mi-ste-roa  
sky \_\_\_\_\_ When all a - bove \_\_\_\_\_ is a prom-ise of

*f* È az-zur-roil ciel, la lu-naè sen-za vel.  
The moon is high, not a cloud in the sky.

*f* È az-zur-roil ciel, la lu-naè sen-za vel.  
The moon is high, not a cloud in the sky.

*f* È az-zur-roil ciel, la lu-naè sen-za vel.  
The moon is high, not a cloud in the sky.

*f* *p*

E

mor! Ben mio per - chè an - cor non vie - nia me? For - ma - no  
love! Oh dear - est, why won't you an - swer my sigh? The breez - es

E

l'a - u - re d'a - mo - reac - cen - ti, del rio nel mur - mu - re so - spi - ri  
ech - o the song I sing you, The riv - er bears a - long the love I

E

sen ti, ben mio, per - chè  
bring you. Oh dear - est, why

Ah!  
Ah!

Ben mio, per - chè an - cor non vie - nia me?  
My dear - est, why do you nev - er re - ply?

Ben mio, per - chè an - cor non vie - nia me?  
My dear - est, why do you nev - er re - ply?

E

an - cor non vie - nia me? per - chè, per - chè an - cor non vie - nia  
do you nev - er re - ply? Oh dear - est, why do you nev - er re -

**26 Pochissimo più mosso**

me? Poi quan-do sa-rò mor-to — pian-ge-ra-i, ma ri-chia-mar-mijn  
 ply? Per-chance if I should die, love, — you would cry, — but what a-vails your

*P*

vi-ta — non po-tra-i.  
 sigh, love, — if I die? —

Poi quan-do sa-rà mor-to, — sì, pian-ge-  
 Per-chance if I should die, love, — then you would

Poi quan-do sa-rà mor-to, — sì, pian-ge-  
 Per-chance if I should die, love, — then you would

Poi quan-do sa-rà mor-to, pian-ge-  
 Per-chance if I should die, love, you would

ra-i, ma ri-chia-mar-lo in vi-ta, — no, non po-tra-i.  
 sigh, — but what a-vails your sigh, love, — if I must die, love?

ra-i, ma ri-chia-mar-lo in vi-ta, — no, non po-tra-i.  
 sigh, — but what a-vails your sigh, love, — if I must die, love?

ra-i, ma ri-chia-mar-lo in vi-ta, — no, non po-tra-i.  
 sigh, — but what a-vails your sigh, love, — if I must die, love?



[27]

Tempo I

E

Co-m'è gen - til \_\_\_\_\_ la not-tea mez-zo A - prill! \_\_\_\_\_  
*How soft and light \_\_\_\_\_ is the spell of the night! \_\_\_\_\_*

*p*

La la la la la la la la la la la la la la la la la la la la

*p*

La la la la la la la la la la la la la la la la la la la la

*p*

La la la la la la la la la la la la la la la la la la la la

[27]

Tempo I

*p*

*sempre arpegg.*

E

È az-zur-rojil ciel, \_\_\_\_\_ la lu-naè sen-za vel: \_\_\_\_\_ tut-t'è lan-  
*The moon is high, \_\_\_\_\_ not a cloud in the sky. \_\_\_\_\_ Now all a -*

*f*

la la la la la la la la la la la la la la la la la la la la

*f*

la la la la la la la la la la la la la la la la la la la la

*f*

la la la la la la la la la la la la la la la la la la la la

*f*

E

guor, ——— pa-ce, mi-ste-ro, a-mor. ——— Ben mio, per-chè ———  
 dove ——— is a prom-ise of love. ——— My dear-est, why ———

*p*

la la la la la la la la la la la la la la la la la la la la

*p*

la la la la la la la la la la la la la la la la la la la la

*p*

la la la la la la la la la la la la la la la la la la la la

*p*

E

— an-cor non vie-nia me? Il tuo fe-de-le si strug-ge  
 —won't you an-swer my cry? My love is true, ——— I on-ly

la la la la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la la la

E

di de-sir, Ni-na cru-de-le, Ni-na cru-del,  
live for you. My heart-less la-dy, my heart-less love,

la la

la la

la la

la la

[illegible]



## [28] Pochissimo più mosso

— Ni-na cru-del, — mi vuoi ve-der mo-rir? — Poi quan-do sa-rò mor-to —  
 — *my heart-less la - dy, you leave me to die. — Per-chance if I should die, love, —*

la la la la la la la la la la la la la la.

la la la la la la la la la la la la la la.

la la la la la la la la la la la la la la.

## [28] Pochissimo più mosso

— pian-ge-ra - i, ma ri-chia-mar-mi in vi - ta, — no, non po-  
 — *you would cry, — but what a-vails your sigh, love, — if I must*

— — — — —

— — — — —

— — — — —

tra - i, \_\_\_\_\_ ma  
die? \_\_\_\_\_ But

*f*

Poi quan - do sa - rà mor - to, \_\_\_\_\_ sì, pian - ge - ra - i, ma  
Per-chance if I should die, love, \_\_\_\_\_ then you would cry, \_\_\_\_\_ But

*f*

Poi quan - do sa - rà mor - to, \_\_\_\_\_ sì, pian - ge - ra - i, ma  
Per-chance if I should die, love, \_\_\_\_\_ then you would cry, \_\_\_\_\_ But

*f*

Poi quan - do sa - rà mor - to, pian - ge - ra - i, ma  
Per-chance if I should die, love, you would cry, \_\_\_\_\_ But

*f*

ri - chia-mar-mijn vi - ta, \_\_\_\_\_ no, non po - tra - i.  
what a - vails your sigh, love, \_\_\_\_\_ if I must die! \_\_\_\_\_

*f*

ri - chia-mar-mijn vi - ta, \_\_\_\_\_ no, non po - tra - i.  
what a - vails your sigh, love, \_\_\_\_\_ if I must die! \_\_\_\_\_

*f*

ri - chia-mar-mijn vi - ta, \_\_\_\_\_ no, non po - tra - i.  
what a - vails your sigh, love, \_\_\_\_\_ if I must die! \_\_\_\_\_

*f*

ri - chia-mar-mijn vi - ta, \_\_\_\_\_ no, non po - tra - i.  
what a - vails your sigh, love, \_\_\_\_\_ if I must die! \_\_\_\_\_

*f*

## Nocturne

(Norina enters cautiously from the summer-house. She opens the gate for Ernesto, who drops his cloak.)

## Larghetto

**NORINA** *pp*  
 Tor - na-mia dir\_ che m'a - mi, dim - mi che mi - o tu  
 On - ly to know\_ you love me, on - ly to know you are

**ERNESTO** *pp*  
 Tor - na-mia dir\_ che m'a - mi, dim - mi che mi - o tu  
 On - ly to know\_ you love me, on - ly to know you are

*pp* *simile*

**N**  
 se - i; quan - do tuo ben\_ mi chia - mi, la vi-ta ad-dop-pi in  
 near\_ me, on - ly to know you hear\_ me, Yes, this is the dream of my

**E**  
 se - i; quan - do tuo ben\_ mi chia - mi, la vi-ta ad-dop-pi in  
 near\_ me, on - ly to know you hear\_ me, Yes, this is the dream of my

*rall*



29

N  
me. La — vo-ce tu - a si ca - ra rin-fran - ca il co - re op-  
heart. Yours — is the voice that I long for and yours — is the hand that must

E  
me. La — vo-ce tu - a si ca - ra rin-  
heart. Yours — is the voice that I long for and

*a tempo*

N  
pres - so, il co - re op-pres - so; ah! si - cu-raa te — dap-  
guide — me, the hand that must guide me; ah! Life — is to have you be-

E  
fran - ca il co - re op-pres - so; ah! si - cu-raa te — dap-  
yours — is the hand that must guide me; ah! Life — is to have you be-

N  
pres-so, tre - mo lon-tan da te, da te; si - cu-raa te — dap-  
side me, Death is the hour we part, we part; Life — is to have you be-

E  
pres-so, tre - mo lon-tan da te, da te; si - cu-raa te — dap-  
side me, Death is the hour we part, we part; Life — is to have you be-

N  
pres - so, ah! tre - mo lon-tan da te, tre -  
side me, ah! death is the hour we part. ah

E  
pres - so, ah! tre - mo lon-tan da te,  
side me, ah! death is the hour we part.

N  
mo lon-tan da te, tre - mo, tre - mo, lon-  
Death the hour we part, ah death, death, when we

E  
ah lon-tan da te, tre - mo, lon-  
Death the hour we part, death, when we

N  
tan da te, da te, da te, da te.  
part, ah love, ah love, when we must part.

E  
tan da te, da te, da te, da te.  
part, ah love, ah love, when we must part.

## Finale

(Dr. Malatesta and Don Pasquale enter through gate, carrying lanterns. They disappear behind the trees.)

**Dr. MALATESTA**

**DON PASQUALE**

*Recitative*

*p*

Mi rac - co -  
I'm right be -

Ec - co - li; at - ten - ti ben...  
There they are; be on your toes...

## Allegro moderato

**M**

man-do.  
hind you.

*pp*

## SCENE VII

## Vivace

NORINA

La-dri, a - iu - to! A - iu - to, a - iu - to, a -  
Rob-bers! As - sas-sins! Oh some-bod - y help me, oh

DON PASQUALE (shining lantern in Norina's face)

Al - to là! Zit-to!  
Who is that? Quiet!

## Vivace

*f*

8



N  
iu - to!  
save me!

Chi?  
Who?

P  
Zit - to! ov'è il dru-do?  
Qui - et! Where's your lov-er?

Co-lui che sta-va qui con voi a mo-reg-  
I said what's happened to the man that you were

Recit.

(resentfully)

N  
Signor mi-o, mi me-ra-vi-glio, qui non v'è ra al-cu-no.  
I as-sure you there's no one here, sir, no one here at all, sir.

Dr. MALATESTA

(Che fac-cia  
(She has her

P  
gian-do.  
kiss-ing?

[30] Allegro

N  
to-sta!)  
nerv.)

(Don Pasquale and Dr. Malatesta search the  
thicket while Ernesto slips cautiously into  
the house.)

P  
Che mentir sfac-cia-to! Sa-prò ben io tro - var-lo.  
Bra-zen lit-tle li-ar! I know that I can find him.

[30] Allegro

fp

p f p f p

## NORINA

Vi ri-pe-to che qui non v'è raal-cun, che voi so-gua-te.  
*But I tell you, there's no one here but me. You must be dreaming.*

*Recit.*  
 A quest'o-ra ingiar-  
*Why are you out of*

*f p*

Sta-vo pren-den-do il fre-sco.  
*Mere-ly to take an air-ing.*  
*(angrily)*

din che fa-ce - va-te? Il fre-sco! Ah! don-nain-de-gna!  
*doors a-lone at mid-night? An air-ing? Leave here this in-stant.*

*f>*  
*p*

Ehi, e-hi, si-gno ma-ri-to, su che tuon la pren-de-te?  
*Come, come, Is that the man-ner you should use to ad-dress me?*

fuo-ri di ca-sa mi a, o ch'io... U-sci-te, e  
*Go from my house forever be-fore I... Get out! get*


Nemmen per so-gno. È ca-sa mi-a, vi re-sto.  
*You keep for-get-ting this house is mine now. I stay here.*


Dr. MALATESTA

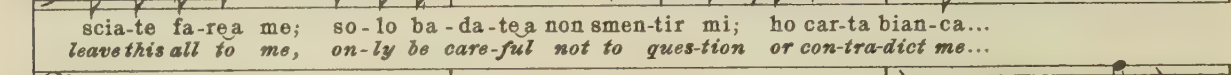
Don Pa-squa-le, la-  
*Don Pa-squa-le, just*

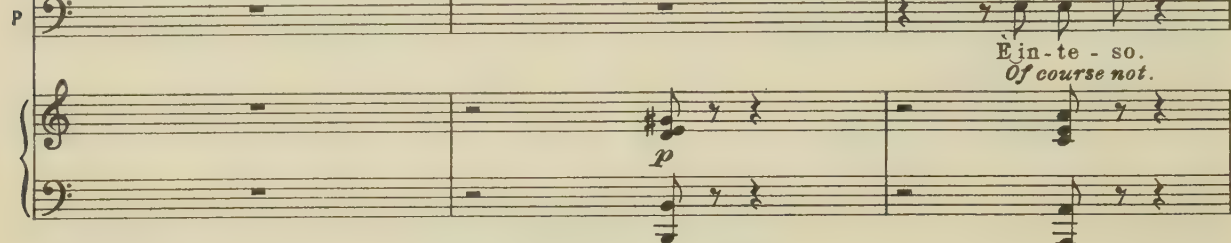
pre-sto. Cor-po di mil-le bom-bel  
*out! Blaz-es and fire and brimstone!*

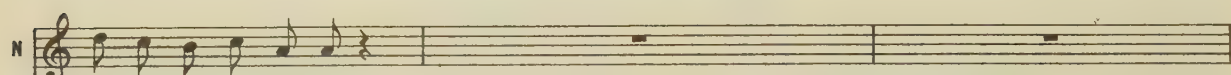
*p*


N  (Il  
(The

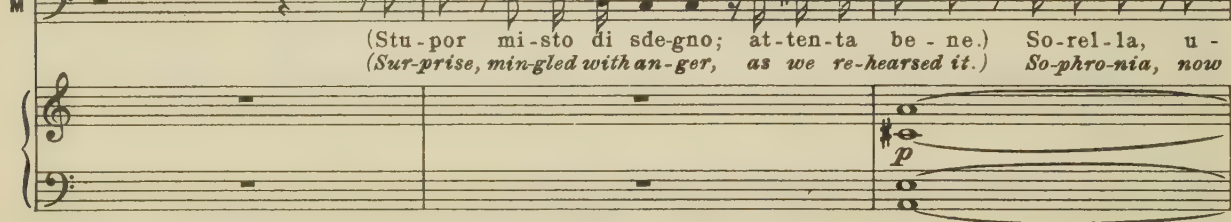
M  scia-te fa-rea me; so-lo ba-da-tea non smen-tir mi; ho car-ta bian-ca...  
leave this all to me, on-ly be care-ful not to ques-tion or con-tra-dict me...

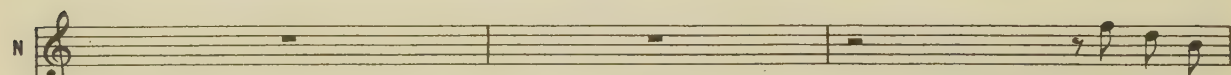
P  Ein-te - so.  
Of course not.




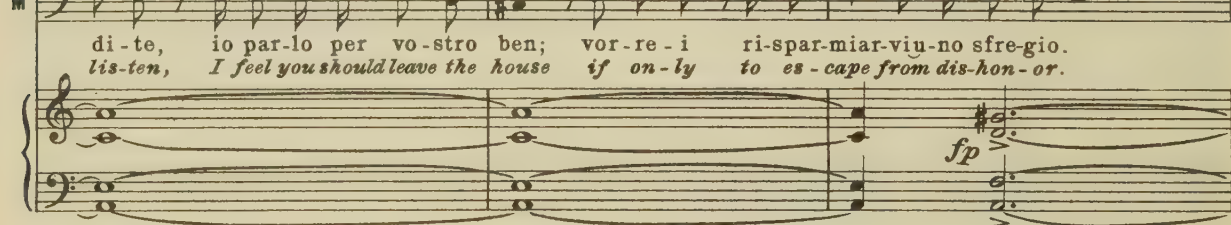
N  bel-loa-des - so vie-ne.)  
cruc-ial scene is com-ing.) (softly to Norina)

M  (Stu-por mi-sto di sde-gno; at-ten-ta be - ne.) So-rel-la, u -  
(Sur-prise, mingled with an-ger, as we re-hearsed it.) So-phro-nia, now

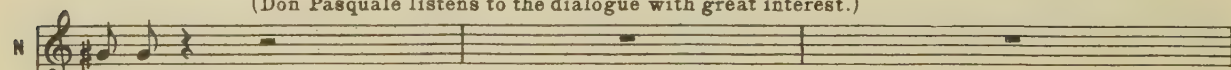



N  A meu-no  
Es-cape dis-

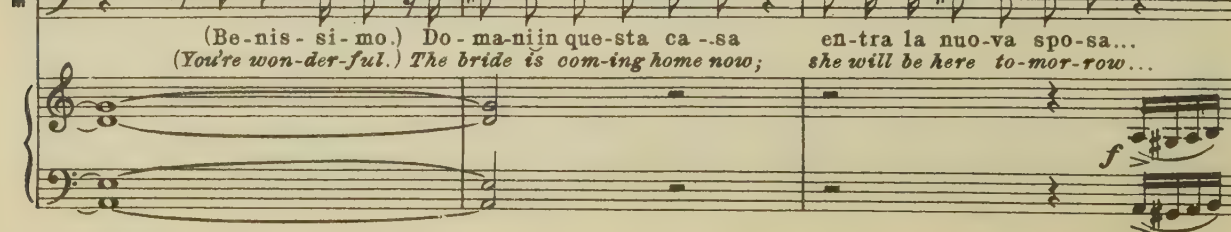
M  di-te, io par-lo per vo-stro ben; vor-re-i ri-spar-miar-viu-no sfre-gio.  
lis-ten, I feel you should leave the house if on-ly to es-cape from dis-hon-or.



(Don Pasquale listens to the dialogue with great interest.)

N  sfre-gio!  
hon-or?

M  (Be-nis-si-mo.) Do-ma-nijn que-sta ca -sa en-tra la nuo-va spo-sa...  
(You're won-der-ful.) The bride is com-ing home now; she will be here to-mor-row...





N *Un' al-tra don-na! A meun in-giu-ria? Spo-sa di*  
*An-oth-er wom-an? She'll come to live here? Who is the*

M *(Ec-coil mo-men-to di mon-ta-rein fu-ria.)*  
*(Now is the mo-moment, now you let him have it!)*

*fp*

N *(scornfully)*  
*chi? Quel-la ve-do-va scal-tra e ci-vet-ti-na! Co-*  
*bride? That conniving de-cit-ful coarse little creature? Is'*

M *D'Er-ne-sto, la No-ri-na. Sia-mo a ca-val-lo.*  
*Er-ne-sto's wife, No-ri-na. Leave it to me, sir.*

**DON PASQUALE**

*Bra-vo, dot-to-re!*  
*Bra-vo, oh bra-vo!*

N *(boldly)*  
*le-i qui, a mio di-spet-to! No-ri-na e i-o sot-to l'i-stes-so tet-to? Giam-ma-i!*  
*that the one? Is she to live here? Do you ex-pect I'd live in this house with that one? Ex-cuse me.*

*f*

N *(more cautiously)*  
*par-to piut-to sto. Ma... pia-noun po-co. Se que-ste noz-ze*  
*I'd rath-er leave it. But... just a mo-moment. Am I to take your*

P *(Ah! lo vo-les-se il ciell!)*  
*(Oh, if she on-ly would!)*

N  
po - i fos-se-roungio-co? Vo' sin-ce-rar-mi pri-a!  
*word there'll be such a marriage? I'll have to know for certain.*  
Dr. MALATESTA (to Don Pasquale)  
È giu-sto...(Don Pas-quale, non c'è vi - a; qui bi-  
*In that case...(Don Pas-quale, we must prove it by per-*

M  
so-gna sposar que'due dav-ve-ro, se no co-stei non va.)  
*forming the marriage here before her, for other-wise she'll stay.)*  
DON PASQUALE (calling out)  
Ehi! di ca-sa, qual-cu-no. Er-  
*Oh, Er-ne-sto! Come out here, Er-*  
(Non mi par-ve-ro.)  
*(We'll go a-head then.)*

## Allegro

ERNESTO  
ne - sto...  
ne - sto... **Allegro**  
Ec - co-mi.  
*Here I am.*  
A  
*Now*

M  
vo - i ac-cor-da Don Pa-squa-le, la ma-no di No-ri-na, e un annuqas-se-gno di quat-tro-mil-la  
*lis-ten. Your un-cle has de-cid-ed to let you wed No-ri-na, with an in-come of for-ty thou-sand*  
Recit.

**NORINA**

**ERNESTO**

Ah! ca-ro zi-o! E fia ver?  
Oh, is it true, sir? Is it true?  
(to Don Pasquale)

scu-di.  
scu-di.

(Dè-si-tar non è più tem-po, di-te di sí.)  
(We have no time to dis-cuss it. What do you say?)

*M'op -  
I od -*

**DON PASQUALE**

pongo.  
ject.

(to Ernesto)

Ed io con-sen-to. Corriaprender No-ri-na, re-ca-la, e vi fo spo-si sul mo-men-to.  
And I con-sent. Go and find your No-ri-na, bring her here. We'll do it now and get it o-ver.

### 31 Moderato mosso

Dr. MALATESTA

*a piacere*

Senz' an-dar lun-gi la spo-saè pre-sta.  
That is No-ri-na, right there be-side you.

No-ri-na è  
That is No-

Co-me? Spie-ga-te-vi...  
How's that? Ex-plain yourself.

### 31 Moderato mosso

*col canto*

*f a tempo*



M que - sta. Du-rain con-  
ri - na. Get-ting her

P

Quel-la No-ri-na? che tra-di - men - to! dun-que So-fro - nia?  
That is No-ri-na? You must be fool-ing. Where is your sis - ter?

*p*

M ven - to. Fu mio pen - sie - ro il mo-do a to-glier-vi di far-neun  
school-ing. More of my trea - son, sim-ply to get you to lis-ten to

P

E il ma-tri-mo - nio?  
Was - n't I mar - ried?

*p*

NORINA

ERNESTO

M ve - ro, in no-do stringer - vi di nul-lo ef -  
rea-son. That was a trick from be - gin-ning to

P

Ah, brie - co - nis - si - mi! (Ve - ro non  
You heart - less ras-cals you. (I was so

*f*

*p*

N  
no!  
us.

E  
vi!  
us.

M  
fet - to.  
end.

P  
par - mi!) Ah, bric - co nis - si - mi. (Ciel ti rin-gra -  
frightened!) You heart - less ras - cals you. (How can I thank

Via, sia - te buo -  
Good old Pa - squa -

Via, sia - te buo -  
Good old Pa - squa -

Via, sia - te buo -  
Good old Pa - squa -

*f* *p*

N  
no.  
le.

E  
no.  
le.

M  
no.  
le.

P  
zio.) Tut - to di - men - ti - co, sia - te fe - li - ci; com' io v'u - ni - sco, v'u - ni - scai!  
you!) Blessings on both of you, both of my chil - dren! Blessings and gladness for - ev - er -

*f*

## 32 Allegretto moderato

M Bra-vo, bra-vo, — don Pa-squa-le! — La mo-ra-le è — mol-to bel-la.  
 P Bra-vo, bra-vo, — Joy and glad-ness. — There was meth-od — in our mad-ness.

ciell!  
 more!

## 32 Allegretto moderato

M La mo-ra-le in — tut-to que-sto è — as-sai fa-cil — di tro-  
 P There's a — mor-al — in our sto-ry — and there al-ways — ought to —

NORINA

M La mo-ra-le in — tut-to que-sto è — as-sai fa-cil — di tro-  
 P There's a — mor-al — in our sto-ry — and there al-ways — ought to —

M var si: — ve la di-co — pre-sto pre-sto — se via pia-ce d'a-scol-  
 P be one: — And the mor-al — of our sto-ry — is an-eas-y one-to —

M tar. Ben è sce-mo — di cer-vel-lo — chi s'am-mo-glia in vec-chia-e-  
 P see. Don Pa-squa-le — thinks he's youth-ful — though he's passed his — court-ing

M tà, sì; — va cer-car col — cam-pa-nel-lo — no-iee doglie in quan-ti-tà.  
 P stage, now. — He'd be wis-er — to be truth-ful, — he'd be wise to act — his age, Ah —



33

*p*

ben è sce-mo di cer-vel-lo chi s'am-mo-gliain vec-chia-è  
*it is wis-er to be truth-ful when you pass a cer-tain*

*p*

tà; vaa cer-car col cam-pa-nel-lo no- iee do- gliein quan- ti-  
*stage, wed-ding bells are for the youth-ful, al- ways try to act your*

tà, no- iee do- glie, do- glie o no-  
*age, al- ways, al- ways, al-*

34

ie in quan- ti- tà.  
*ways try to act your age.*

ERNESTO

Dr. MALATESTA

DON PASQUALE

La mo- ra- le è mol- to bel- la, bel- la,  
 Don Pa-squa- le, it's a pit- y, pit- y,

La mo- ra- le è mol- to bel- la, bel- la,  
 Don Pa-squa- le, it's a pit- y, pit- y,

La mo- ra- le è mol- to bel- la, bel- la,  
 Don Pa-squa- le, it's a pit- y, pit- y,


34

*f* *p*

E bel - la, bel - la, bel - la; don Pa - squal l'ap - pli - che - rà, — don Pa - squal l'ap - pli - che -  
*pit - y, pit - y, pit - y, but the truth must still be told, — yes, the truth must still be*

M bel - la, bel - la, bel - la; don Pa - squal l'ap - pli - che - rà, — don Pa - squal l'ap - pli - che -  
*pit - y, pit - y, pit - y, but the truth must still be told, — yes, the truth must still be*

P bel - la, bel - la, bel - la; ap - pli - car - laa me - si sta, ap - pli - car - laa me si  
*pit - y, pit - y, pit - y, but the truth must still be told, yes, the truth must still be*



E rà. Quel - la ca - ra bric - con - cel - la lun - ga più di noi la  
*told: Though the la - dies look so pret - ty, you are grow - ing rath - er*


M rà. Quel - la ca - ra bric - con - cel - la lun - ga più di noi la  
*told: Though the la - dies look so pret - ty, you are grow - ing rath - er*

P sta. Sei pur fi - na, bric - con - cel - la, m'hai ser - vi - to co - me  
*told: Though the la - dies look so pret - ty, I am grow - ing rath - er*

Sop.  
 Quel - la ca - ra bric - con - cel - la lun - ga più di noi la  
*Though the la - dies look so pret - ty, you are grow - ing rath - er*

Ten.  
 Quel - la ca - ra bric - con - cel - la lun - ga più di noi la  
*Though the la - dies look so pret - ty, you are grow - ing rath - er*

Bass  
 Quel - la ca - ra bric - con - cel - la lun - ga più di noi la  
*Though the la - dies look so pret - ty, you are grow - ing rath - er*



## NORINA



Ah! ————— la — mo-  
Ah ————— there's a —

E sa, lun-ga più, lun-ga più di noi la sa, sì, lun-ga più la sa.  
old, you are rath-er too old, oh yes, you are, yes, you are much-too old.

M sa, lun-ga più, lun-ga più di noi la sa, sì, lun-ga più la sa.  
old, you are rath-er too old, oh yes, you are, yes, you are much too old.

P va, ————— co-me va, ————— sì, co-me va.  
old, ————— rath-er old, yes, much too old.

sa.  
old.

sa.  
old.

sa.  
old.

35

*p*

N ra-lein ————— tut-to que-sto è ————— as-sai fa-cil ————— di tro-var-si: ————— ve-la-  
mor-al ————— in our sto-ry, ————— for there al-ways ————— ought to be one, ————— and the

*p*

N di-co pre-sto pre-sto ————— se vi pia-ce d'a-scol-tar. Ben è —  
mor-al ————— of our sto-ry ————— is an eas-y one-to ses. Don Pa-



N  
 sce-mo di cer-vel-lo chi s'am-mo-glia in vec-chiae tà, sì; vaa cer-  
 squa-le thinks he's youth-ful though he's passed his court-ing stage, now, he'd be

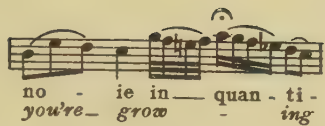
N  
 car col cam-pa-nel-lo no-iee pe-nein quan-ti-tà: Ah  
 wis-er to be truth-ful, he'd be wiser to act his age.

N  
 — ben è sce-mo di cer-vel-lo chi s'am-mo-glia in vec-chiae-  
 — it is wis-er to be truth-ful when you pass a cer-tain

N  
 tà; vaa cer-car col cam-pa-nel-lo no-iee do-glie in quan-ti-  
 age; wed-ding bells are for the youth-ful, Don Pa-squa-le, act your

N  
 tà, no-iee do-glie do-gliee no-  
 age, Don Pa-squa-le, Don Pa-squa-

Ossia



no - ie in - quan - ti -  
you're - grow - ing

36

ie in quan - ti - tà, in quan - ti - tà, in  
le, and you're grow - ing old, and you'd be wise to

*f* Sì, Don Pa - squal l'ap -  
It would be wise to

*f* Sì, Don Pa - squal l'ap -  
It would be wise to

*f* Sì, Don Pa - squal l'ap -  
It would be wise to

*f*

quan - ti - tà, do - gliè in quan - ti - tà.  
act your age, al - ways try to act your age!

pli - che - rà, l'ap - pli - che - rà.  
act your age, oh act your age!

pli - che - rà, l'ap - pli - che - rà.  
act your age, oh act your age!

pli - che - rà, l'ap - pli - che - rà.  
act your age, oh act your age!













